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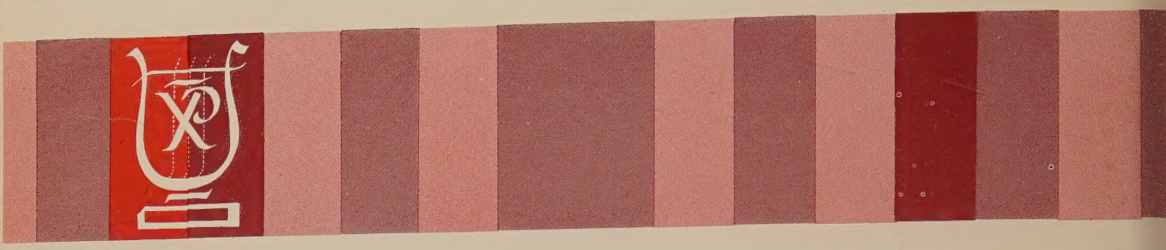

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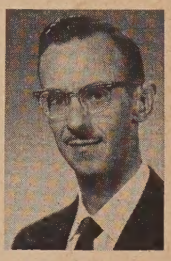
Presenting a New Magazine and a New Editor

This first issue of MUSIC MINISTRY which you hold in your hands is planned to help persons of every age praise God with joy and to help every local church to use music for the glory of God.



V. Earle Copes

The Reverend V. Earle Copes brings to his task as Music Editor of the General Board of Education a composite of the right background, training, and experience. Mr. Copes is a Methodist minister, member of the North Arkansas Conference. He is a graduate of Davidson College in North Carolina and Union Theological Seminary in New York, having received the Bachelor of Divinity and the Master of Sacred Music degrees. He did further graduate work in the University of Texas.

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In addition to editing MUSIC MINISTRY, Mr. Copes serves as music consultant for all Methodist church-school publications.

Henry M. Bullock

Editor of Church School Publications

Thousands of church musicians throughout the land have eagerly awaited this periodical. Perhaps you are one of them. If so, we sincerely hope that MUSIC MINISTRY, designed to serve the music needs of local churches and church schools, will fulfill your highest expectations.

The MUSIC SUPPLEMENT provides reference material for the church musician and is bound to the magazine with only one staple to facilitate separate filing. It contains timely material, varying in difficulty, carefully selected from catalogues of many publishers. All is reprinted with permission and is fully covered by the copyright laws.

The section on CHILDREN'S MUSIC will provide music resources which will supplement church school curriculum units. It may also be used independently of curriculum. Thus, children's choir leaders will find meaningful relationships between their work and that of the church school teacher, and church school teachers will find many helps for enriching the curriculum through music.

There are workshop sections for ORGANISTS, PIANISTS, youth and adult choir DIRECTORS. Some articles should prove of interest to the minister, the director of Christian education, members of music committees, and commissions on worship.

Orders for MUSIC MINISTRY may be placed in the same manner as those for church school literature or on an individual basis. All materials recommended by our writers are available through The Methodist Publishing House and its related Cokesbury Bookstores.

MUSIC MINISTRY is YOUR magazine. We shall always welcome suggestions to help us serve the needs of local churches more effectively.

V Earle Copes

THE JOY OF OUR SALVATION

by Edwin E. Voigt

THE FIRST music was religious music. The earliest historical records tell of its use in the temples of the gods, and evidence shows that there were tremendous choirs and instrumental ensembles. In the religious festivals of Ishtar and Tammuz in Babylon and of Isis and Osiris in Egypt they outdid Hollywood, and the musical element must have had a tremendous emotional impact on the worshiper. Go as far back as history or as the carved monuments will let you, and you will see that music was one of the essentials in worship.

The Old Testament likewise shows that music was an indispensable part of the worship of Jehovah. When Solomon dedicated the temple, there were bands of priests who sounded the trumpets and Levites who intoned songs of praise (II Chronicles 7:6). David's lament over Saul and Jonathan (II Samuel 1:17-27) was in the nature of a requiem meant to be sung to "The Song of the Bow." We think that David composed his psalms with the lyre in hand, and we know that the Psalter was a song book.

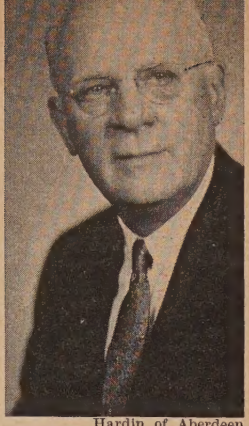
The first Book of Psalms (1-41) has at least seventeen references to the chief musician. A person named Asaph is mentioned innumerable times in the Book of Psalms. He must have been the choir director or concertmaster. Then there must have been an early "music committee," because the Psalter makes frequent reference to the "Sons of Korah," who apparently were composers or arrangers of music used in temple worship.

Music also had a part in earliest Christian practice. In the tragic solemnity of the Last Supper, the Gospels (Matthew 26:3 Mark 14:26) say, "And when they ha sung a hymn, they went out to the Mou of Olives." After Pentecost, hymns becam a regular part of Christian worship, as th Book of Acts reports, ". . . and breakin bread in their homes, they partook of foo with glad and generous hearts, praisin God and having favor with all the people (Acts 2:46-47). When Paul and Silas we dragged into prison in Philippi and set i stocks, they ". . . were praying and singin hymns to God, . . ." (Acts 16:25). Whe the Christians were thrown to the lions i the Roman arena, they knelt down and b gan to sing. Thus the joy of their salvatio found expression in hymns of praise.

In the process of time, the Christia order of worship became more elaborat choirs and instrumental ensembles we developed and given increasing importanc in the service. In both the East and th West, there were many large cathedrals an numerous smaller churches in which th singing of hymns was abandoned; an music, though very impressive, became en tirely formal. We are the beneficiaries o thousands of years of varied experiment tion with music; and from those exper ences we can draw three conclusions:

1. From time immemorial, music h been used to create a mood. John Dryde immortalized the power of music to crea deep emotional responses in these lines:

"Thus, long ago
'Ere heaving Bellows learned to blow,
While Organs yet were mute;
Timotheus, to his breathing Flute



Hardin of Aberdeen

BISHOP EDWIN E. VOIGT of the Dakotas Area is chairman of the General Conference Commission on Worship.

And sounding Lyre
ould swell the Soul to rage, or kindle soft
Desire." [1]

The Christian Church has likewise used usic to lift us into the presence of God d help us feel his compassion. To use usic thusly requires skill which we should ek to develop, so that music, in its subtle ay, will help create in us the moods of orship.

2. Music also has a liturgical or priestly nction. The Disciples, becoming aware of eir incompetence, said to the Master, . . teach us to pray." [2] Similarly, when truly worship, there come those great oments when our spirits want to cry out awe before Him, or sob forgiveness, or ar aloft in praise; but we are dumb. Then choir can teach us or do for us what we nnot do for ourselves.

This also requires skill. Music of this nd does not just happen any more than good sermon just happens. A too-eager oprano, a nasal bass, a careless choir which mbles for the chord can kill the mood enrely. But when the organist, director, and oir are all sensitive to the spirit of the oment and have trained themselves to be ady for it, what a stirring reinforcement ey can bring into the service of worship. hat is why we speak of the "ministry of usic," and rightly.

3. Church worship requires congregaional participation. In the early Christian hurch the people did not stand or sit mute while a quartet or choir performed for them. Gradually the experience has been for official musicians to participate more and more in the musical portions of worship while the congregation participates less and less. But every time the church burst forth in new spiritual vitality, congregational singing was an integral part of the movement. The singing of the Reformation, the Wesleyan Revival, and the Evangelistic movement of our country illustrate this point.

The phrase, "the joy of our salvation," has deep meaning. When people find the peace of God, they are not able to be silent. So the urge of people to sing has often been regarded as a sign of religious vitality. As the legend on the cover of an old song book put it, "The devil trembles when he comes to a church where everybody sings." Conversely, when he visits some of our churches, what a laugh he must have. There is good singing in many of our churches, but we Westerners do not know what singing is until we have heard the people of the younger churches; for example, the Telegu Christians in central India. The Lord's Prayer, the Creed, and the Psalms are set to music; the only spoken words are the pastoral prayer, Scripture, and sermon. All the rest is sung with vital enthusiasm.

In worship we are not spectators but participants in a great spiritual event. Provided with a meaningful text, music which enhances it, and a conducive atmosphere for worship, our spirits will burst forth into song, expressing fully the joy of our salvation.

[1] From *Alexander's Feast*; or, *The Power of Music* (Tonson's edition of *Dryden's Poems*, 1701).
[2] Luke 11:1.

a time for remembering

by J. Kenneth Shamblin

EACH generation of the faithful cries to its successor, "To you from falling hands we throw the torch; be yours to hold it high!" [1] What a beautiful way of expressing a deep insight that the generations are bound together in spiritual unity! As Christians, we are committed to ideals that cannot reach their fulfillment in the span of a lifetime. Those who have lived and died in the faith are dependent upon us for the completion of their lives, and we must never forget our indebtedness to them. Every good that we enjoy has been made possible by those who have lived before us heroically and sacrificially.

In the seventh century the church recognized this truth by making official an "All Saints' Day" to be observed November first. There is little doubt that the observance of this day had its origin in the common commemoration of martyrs who died in groups or whose names were unknown. In time, the idea was extended to "All Souls' Day" upon which not only the celebrated personalities of the church but the entire company of the departed faithful, even the most obscure, were memorialized.

There was a time in the history of the church when this observance led to excesses that were not wholesome. On the other hand, it is tragic that especially in America this day in the church calendar has been almost completely given over to the secular festival, Halloween.

On this occasion we have an opportunity to develop a service of worship which wi interpret a greater relationship of life t our people. Thus we give them an oppo tunity to face their responsibility for carr ing forward their Christian heritage. Suc a service also enables us to grow by d veloping a proper spirit of gratitude fo our heritage. It gives us courage an strength by reminding us that we do no carry our burdens alone; but we are su rounded by a great cloud of witnesses, fro whose lives we can draw inspiration, gui ance, and strength.

Let us now praise famous men, and ou fathers that begat us;

In whom the Lord showed forth his glor his mighty power in the days of old;

Men who bore dominion in the earth, an men famous for their might, . . .

Statesmen who were as princes of the peopl and leaders trusted for their insight; . . .

Such as sought our pleasant music, an fashioned songs in skillful rhymes;

Men of resource and furnished with strengt dwelling peaceably in their habitations.

All these were honored in their generatio and had glory in their day.

There be some of them that have left a nam behind them, and their praises still continue.

And some there be that have no memori who are forgotten as though they had not bee

Nevertheless they were men of mercy, an their righteous deeds have not been in vain.

For they left a good inheritance to their see and their children are their testament.

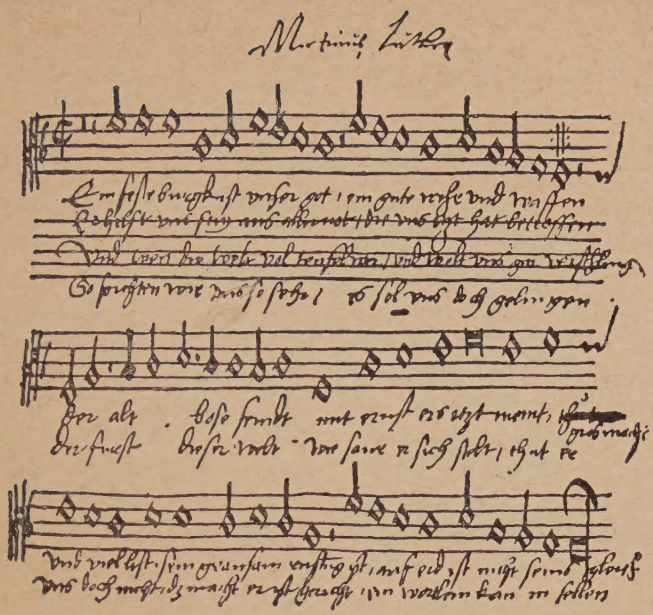
Their seed shall remain forever, and the glory shall not be blotted out. . . .

The assembly shall recount their wisdo and the congregation shall tell of their prai

(Excerpts—Ecclesiasticus 44) [2]

DR. J. KENNETH SHAMBLIN is pastor of the Pulaski Heights Methodist Church, Little Rock, Arkansas.

[1] John McCrae, "In Flanders Field."

[2] *The Book of Worship* (page 99), The Method Publishing House—$1.50.

Luther and Our Protestant Hymnody

by Fred D. Gealy

F there is another century in the Christian twenty which approximates in importance the first, it is the sixteenth. If the church was formed in the first, it was reformed in the sixteenth. Of course the church is always being formed and reformed; nevertheless, there are those times in history when great leaps take place, when the church finds itself walking on a higher level and in possession of gifts of grace from which all subsequent generations live, and which stand to judge all centuries that follow. Even now our own time is awaiting such a rebirth. May it be our mission to help bring it to pass.

If we cannot identify any melody which Jesus or the first century church sang, it is in part because music was at the time wholly subordinate to texts. There were no "proper" tunes in our sense of the word. Almost any tune, it may be supposed, might be used with any text, making all tunes "common." Since the texts were prose, in the sense that they were non-metrical, this could be easily managed. This does not mean that music was unimportant. We need only to recall the moving words of St. Augustine, as he remembered the tears he shed at hearing the songs of the church, to be aware of the expressive power of this ancient music. And although this musical idiom is no longer understood by most Protestants, it remains a significant musical language; and we may be sure it will be sung to the end of time.

Before the metrical hymn and psalm of the Reformation could become possible, certain developments in both poetry and music had to take place. Poetry had to move farther away from the irregular rhythms of prose and toward the carefully regulated recurring accents of the lyric poem. The introduction of a rhyme scheme accentuated the sing-song character of the

Music reproduction from **Here I Stand** by Roland Bainton. Used by permission of Abingdon Press.

lyric, thus bringing speech itself nearer to music. If speech moved toward music, music moved toward itself. It created a precise musical notation, thus defining itself. It moved from the restlessness of modality to the security, even secularity, of tonality with its full cadence and home note. Here music moved toward a cadence paralleling that of the lyric, making it possible to repeat the same melody for any series of stanzas. As music moved away from its almost exclusive service of prose texts and became increasingly instrumental, it developed its own idioms. Freed from words, sacred or secular, it became captivated by the rhythms of the dance. Thus, by the time of the Reformers, both poetry and music had converged to meet in similar rhythmic patterns, secular in origin yet capable of transfiguration by Christian men of genius.

Of major importance in preparation for the music of the Reformation was the development of the keyboard instrument, particularly the organ. If the genius of the organ—like that of the voice—is the melodic line, yet man's ten fingers and two feet made harmonic experimentation and development inevitable. The organ became the "king of instruments" because it could give expression both to polyphony and monophony, to counterpoint and the block chord. It was eventually to contribute to the development of its master, the greatest musician of all time, Johann Sebastian Bach.

It was in this fullness of time that the great Reformers were called to do their work. And out of it they fabricated the melodic, harmonic, and rhythmic patterns in chorale and psalm-tune which to this day stand as models of congregational song. The genius of Protestantism is here. That Martin Luther (1483-1546) and John Calvin (1509-1564), each in his own way should have contributed so wonderfully to this development summons us again and again to sit at their feet and learn of their ways. Our space limitations permit us to treat only the first of these, Martin Luther.

It is scarcely possible to exaggerate the importance for the church of the fact that Luther was an able poet and musician, possessed of a good tenor voice, an instrumentalist, playing—according to the historians—both the flute and the lute, knowing musical theory, composing melodies, and writing part-music. As a celebrant priest he knew the polyphonic masses and motets. He insisted on trained choirs and sought financial support for singers. He made the study of music a mandatory part of the curricula in all schools established under his auspices and even a prerequisite for ordination. His "German Mass," the musical settings of which were his own, presupposed a high level of musical training for the minister. He gave graphic expression to his appreciation of polyphony: "When natural music is heightened and polished by art, there man first beholds and can with great wonder examine to a certain extent (for it cannot be wholly seized or understood) the great and perfect wisdom of God in his marvelous work of music, in which this is most singular and indeed astonishing that one man sings a simple tune or tenor (as musicians call it) together with manifold devices and sounds performing as it were a heavenly dance so that those who at all understand it are moved by it, must be greatly amazed and believe that there is nothing more extraordinary in this world than such a song adorned with many voices." [1]

Luther's sure judgment of the art o

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[1] McKinney and Anderson: *Music in History*, American Book Company (1940). Out of print.

usic was further evidenced in his appre-tion of the music of Josquin Després, ose music he heard in Rome on his visit re (1511) and whom he characterized "Master of the notes; others are mastered them." Nor did he ever allow religious ncerns, either theoretical or practical, to aken this enthusiasm for excellence. He ver rejected the music of the Roman tholic Church because it was Roman tholic. As late as 1542 he sponsored a llection of songs, about which he wrote the preface: "We have chosen songs ich are used in the papacy at vigils, sses for the dead, and funerals. . . . e songs and notes are precious; it would a shame and loss were they to disap-ar." [1] He knew that the polyphonic art-usic of the Roman Catholic Church rep-ented the best and most perfect part-iting and desired its use in the Evan-lical service. Accepting polyphony as it d been cultivated and developed in the man Catholic Church, he had no desire break with the church at this point.

In many ways, indeed, Luther made no eak musically with the Middle Ages. His ocedures grew out of, developed, and mpleted earlier Roman Catholic ideals, eories, and practices. Throughout his life remained indebted to the materials of e Latin Church. Most of his tunes were ken over from Ambrosian hymns, edieval sequences, Gregorian chants, and ter from German popular songs reworked r church use.

Yet the changes which Luther made in oman Catholic practice were to result in othing less than a landslide. His primary ncern was that the worshiper be fully nvolved in the liturgy, and that he be harged with responsibility for full partici-ation. This meant, in the first place, that erman be substituted for Latin in the vangelical service; hence the "German Mass" of 1524. And further, it was Luther's

(*Continued on page 14*)

[1] Stevenson, R. M.: *Patterns of Protestant Church Music*, Duke University Press (1953). $4.00.

Think on These Things

by Kenneth M. Plummer

WHO knows when or where music began? Perhaps it had no beginning, but as God is, so music is. The writer of the book of Job poetically suggests that music accompanied the creation of the world.

> "'Where were you when I laid the foundations of the earth?
> Tell me, if you have understanding.
> Who determined its measurements—surely you know!
> Or who stretched the line upon it?
> On what were its bases sunk, or who laid its cornerstone,
> when the morning stars sang together, and all the sons of God shouted for joy?'" (Job 38:4-7)

Certainly when man emerged as a thinking, appreciating person, he found music all about him in the harmony of the universe, the rhythm of the seasons, the whistle and sigh of the wind, the murmur of the brook, and the song of the bird. One wonders when man realized that he was an instrument of music, when he first discovered that he had a voice, or when he first expressed himself through rhythm and tone. Perhaps this question is beyond answering, but we do know that the history of man is the history of music. From the stretched skin and the crude reed pipe to the many voices of the organ and the refined instruments of a symphony orchestra; from the simple shepherd's song and the tribal chant to the inspiring works of Bach, Mozart, and Handel; man has given voice to his deeds, his needs, and his highest aspirations.

In no area of human activity has the capacity of man for making music been turned to more creative and sublime purpose than in his attempt to relate his life to God. Music has given wings to man's praise, his prayers, and his joy and wonder in contemplating the drama of creation and redemption. With the morning stars and with men of all ages we join in raising our voices to proclaim the glory of God and the good news of the gospel.

Prayer: *Our Father, accept our ministry of music. Through its harmony and beauty may we be lifted into thy presence, from which all harmony and beauty come. Amen.*

Our Loftiest Song

by Carlton R. Young

"Come, let us tune our loftiest song
And raise to Christ our joyful strain . . ."

A most appropriate concept of church music is set forth in the above stanza from hymn 21,[1] *The Methodist Hymnal.* Our loftiest song is indeed that which is needed for acts of praise and devotion. It is our finest music which reflects within its structure the eternal truths of order and design. Our *best* music alone can stir the imagination, lift the spirits, and focus man's attention upon matters of cosmic import.

The obvious question is, of course, "What is our best?" To whom or what can we turn to get the "word" about musical standards; or again, is worthy music just a matter of opinion?

In the final analysis there is no agreement in matters of taste, be it church music or interior decorating. Many there are who stop with the phrase, "There is no disputing of tastes." They readily agree that since there is no basis for either argument or agreement in these matters, there is no need for standards. The offering of many of our churches is evidence enough of the widespread notion that a music program which steps on no one's toes is desirable and basically successful. The gross ineptitude of such a "ministry of music" is matched only by its lack of understandin concerning man's deepest needs as he seek for profound religious expression.

We should always be concerned wit standards of musical structure and man other considerations, such as the weddin of text to tune. However, we must unde stand that it is very easy to use "goo music" for quite improper ends; for e ample, the performance of an extende *aria* at the time of the offertory. When th motive behind the music is rooted in th religious ideal of guiding children, youn people, and adults to nobler spheres thought and action, it is not possible tolerate the use of less than the best avai able musical expression. Here music, such, becomes worthy because of its us fulness in a Christ-centered musical pr gram. Here the term "loftiest song" has i basic meaning. This is the point whe music is truly the hand-maiden of religio

The proposition does not end at th juncture. While we may have establishe a reason for having worthy music, this do not guarantee the presence of good mus on a given Sunday or, indeed, at any tim It is intimated in some quarters that pe haps the presence of less than the be musical expression is the fault of th minister, the children's division superi tendent, or the music committee. Valid this argument may be in some situations, is axiomatic that *only* the musician is

[1] Robert A. West (1809-1865), an editor of *Hymns for the Use of The Methodist Episcopal Church,* 1849, was author of the above hymn. It is regrettable that this choice poetry has found so little use outside The Methodist Church.

lt when poor music continues to exist in hurch. While others may contribute to an nusical atmosphere, it is the concerned sician that must get the music "house" order. No one else is called or equipped do the job. There are at least two ways t the church musician can begin to ognize musical standards and to apply standards to his situation.

The Musician Prepares

A musician stands little chance of ever ing a song with musical worth if he does involve himself in opportunities for litional training. There is nothing to pute the fact that the best music comes m the best-trained leaders and choirs. Many directors urgently need to study w books on choral techniques and to ex- ine new music as it becomes available. turn, they should introduce the best of h materials to their choirs to help them elop better reading and singing skills d to keep the repertoire growing in ality and quantity. By the same token, ny organists should forego the tempta- n to inform the secretary preparing the ekly church bulletin, "Just put in what layed last year at this time." A dynamic proach is essential to achieve the status "our loftiest song."

The chances of obtaining an elevating usical experience are indeed slim in the urch that either does not expect or make ovision for year by year training oppor- nities to be experienced by their organist director of music. How can any musician easure up to the ideal as set forth in the w Testament, "Do your best to present urself to God as one approved, a work- an who has no need to be ashamed, right- handling the word of truth" (II Timothy 2:15), short of continual study and training?

The Musician Relates

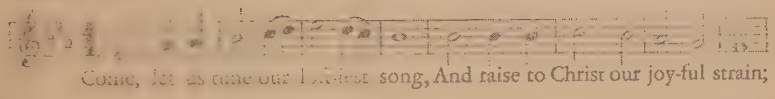
Our loftiest song is achieved when the musician uses his ability to relate the music of the classroom to the music of the chancel. Few directors of music approach the educational life of the church with serious concern. Quite apart from the important fact that music should be included in the experience of all persons, it is a very practical consideration that a climate favorable to a music program is no better promoted than through the use of music in Christian education. Perhaps this is where the average director of music can best see that the total music program will benefit by his investment of time and effort in these new opportunities for service.

Opportunities toward this end are so numerous that they hardly bear listing. The director should give leadership for musical elements in Children's Day, mission study in an additional Sunday school hour or extended session, Christmas caroling by Sunday school classes, or the study of the hymnal by the MYF. Once he has made himself available for leadership outside the choir program as such, the opportunities for service will be so demanding that additional persons will have to be trained to develop the music program of the church school.

Too many directors of music feel that an adequate music program means only that the choir stalls are filled each Sunday. Some local churches boasting three, four, or five hundred in their choir program make little or no attempt to enrich the classroom experiences through the use of

(*Continued on page 27*)

ROBERT A. WEST JOHN HATTON



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MUSIC in Christian Educatio

PART I

A FAMILIAR and beloved Psalm begins with the injunction, "O SING unto the LORD a new song" (Psalm 96:1, King James Version). This could well be the figurative text of this essay, for certainly the time is at hand to proclaim throughout the Christian community the gospel that music can and should be an effective vehicle in Christian growth. The time is at hand to give constant and increasing attention to the use of music in such a way that a *new song* may be sung in every local church.

I would like to believe that this article may merit the attention both of church school workers and church musicians, for it seems self-evident that only as these two groups work together can the values claimed for musical experiences be achieved.

At the outset, let me remind you church musicians, who may not have fully comprehended the implications of contemporary Christian education, that in our day the latter means a great deal more tha learning scripture verses by heart or bein present every Sunday in order to win a priz for perfect attendance. We must accept an act upon the truth that Christian educatio means nothing less than growth in *Chris like living*. And so, if we are responsible fo the leadership of musical activities in th church, the test must be a specific one: ar we guiding these activities in such a wa that growth in Christlike living is resul ing from our labors? Is it not evident tha we need continuing guidance from educ tors as we try to prepare ourselves for th task?

Progress Requires Patient Perseverance

And now a word to those who despa when faced with the apparent reluctan of our people to respond to our effor in the direction of finer music. Perhaps o impatience may be mitigated somewhat we pause to consider some compelli

sons why progress at the grass roots of
local church is necessarily slow in the
a of church music.

. For musical leadership many of our
urches are dependent upon amateur
sicians with a minimum of training and
ll. These leaders need a continuous diet
inspiration and information in order to
se their own musical standards.

2. The power of emotional attachment
an inferior song is very strong, so that
n though a person objectively recognizes
inadequacy of a text or tune, he still
s to overcome the sentimental and emo-
nal attraction of that particular selec-
n.

3. There is also the difficulty in agree-
on musical, literary, and spiritual values
music. A given song may seem to be
re "musical nonsense" to one person,

by J. Edward Moyer

nereas to another it may represent the
ghest level of appreciation to which he
s attained. We are dealing here in an
a where values are relative and where
evious experience plays a large part in
e response of each individual. While
ery reader may smile at the literary im-
cility of "The Bells of Hell," who can
y that in a certain time and place it was
t sung with reverence and seriousness of
rpose?

"The bells of hell go ting-a-ling-a-ling,
For you but not for me;
The blessed angels sing-a-ling-a-ling,
Through all eternity.

O death where is thy sting-a-ling-a-ling
O grave thy victory?
No sting-a-ling-a-ling, no ting-a-ling-a-
ling,
But sing-a-ling for me!" [1]

[1] Foote, H.: *Three Centuries of American Hymnody*, Harvard University Press (1940). Out of print.

Just as such a text does not survive careful evaluation, neither do many of the melodies, rhythms, and harmonies of much that passes for church music in some of our churches. Here again we must not intolerantly abhor the unworthy but do all in our power to hold up the value of the finer, so that the unworthy may pass out of existence by default. Only as educators and church musicians are effective in the task of lifting up the values in good music will there be developed a general rise in standards, not for the sake of the standards themselves, but because we will have convinced those with whom we work that God is worthy of the best of which we are capable. It can be conclusively shown that *good music* results in a *better learning experience,* which in turn builds *finer Christian character!* This cannot be achieved in a day!

4. The problem of learning new music retards progress in achieving our goals. Suppose all of a sudden you decide, perhaps as a result of attending a leadership school or a church music institute, that most of the songs you have been using with your juniors are bad. What will you do next Sunday? The strategy of our procedure is of great importance! This is no place for the revolutionist. We must use the highest diplomacy, the shrewdest psychology, the smartest tactics—but always in the spirit of Christian love—so that we may avoid the resistance which otherwise may be set up and which will delay our progress in a distressing way. Nothing less than intelligent, broad-minded, loving persuasion will suffice to bring about the enlightened selection and use of church music for which we all pray and which we all anticipate.

5. A look at the wide variety of Methodist traditions reveals another facet of our music problem. An obvious example of the apparent heterogeneity of Methodist music is the presence in *The Methodist Hymnal* of the John Wesley service with its inclusion of the Anglican liturgy, and, on the other hand, the inclusion of as many

as eight of Fanny Crosby's gospel songs!

We have been at the same time a church whose ministry has produced some of the world's finest thinkers and preachers and a church whose periodic emphasis on conversion has at times led to a revivalism in which the basis of the experience has been largely on the level of the emotional and the sentimental. I am grateful for the marvelous witness in songs of Ira D. Sankey and Fanny Crosby; but I would like to point out that too many Methodists think only of persons like these and forget the debt we owe to another group whose unceasing labors in the direction of better Methodist music are just beginning to bear fruit—Augustine Smith, Edith Lovell Thomas, Robert Guy McCutchan, Earl Harper, and others like them.

Music in the program of a church as inclusive and heterogeneous as ours can be expected to have difficulty at the point of standards. While in some Methodist services one feels that the greatest care has been given to the appropriateness of the music as a vehicle of worship, there are others in which it is little more than a "divine amusement"—a time when the worshipers become spectators and auditors who bask in the refreshing glow of a sweet voice, a pretty tune, a luscious chord. Responding favorably to music only when it produces an effect of "prettiness" is tantamount to applying values of the material and worldly to what should be the realm of the spiritual.

We who are leaders must learn to make real to our people the deeper values that can and should obtain in their church-centered musical experiences, that we may lead them away from the cheap songs that "tickle the toes" to the great hymns that "enrich the spirit."

So, Christian educators, be patient with church musicians as you assist in overcoming these problems in the area of church song; and church musicians, take courage as you carry on the constant task of raising musical standards. (To be continued)

OCTOBER

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers and composers.

SUNDAY, October 4:
WORLD COMMUNION SUNDAY

HYMNS: 507 "In Christ There Is No East or West"; 414 "Bread of the World."

ANTHEMS: Candlyn: "Thee We Adore," J. Fischer (medium-difficult).
Lovelace: "Only Begotten," Augsburg (easy).

ORGAN MUSIC: Couperin: "Who Takest Away the Sins of the World," H. W. Gray (easy).

Oct. 7, 1746: William Billings, early American composer, b. Boston, Mass.

Oct. 8, 1585: Heinrich Schütz, "The greatest musician from Palestrina to Bach," b. Köstritz, Saxony.

Oct. 12, 1872: Ralph Vaughan Williams, one of England's greatest composers, b. Down Ampney, Gloucestershire, d. Aug. 26, 1958.

SUNDAY, October 18:
LAYMEN'S DAY

HYMNS: 300 "Be Strong!"; 267 "Rise Up, O Men of God!"

ANTHEMS: Williams, R. V.: "My Soul, Praise the Lord," Oxford (medium).
Tye: "O Come, Ye Servants," H. W. Gray (easy-medium).

ORGAN MUSIC: Bingham: "Festal Song," H. W. Gray (medium).

Oct. 21, 1808: Samuel F. Smith, author of "My Country, 'Tis of Thee," b. Boston, Mass.

SUNDAY, October 25:
WORLD ORDER SUNDAY

HYMNS: 496 "God of Our Fathers"; 480 "O Master of the Waking World."

ANTHEM: Thiman: "Let All the World in Every Corner Sing," Novello (easy).

ORGAN MUSIC: Snow: "Chorale Prelude on 'Ye Watchers and Ye Holy Ones,'" B. F. Wood (easy).

Oct. 25, 1864: Alexander Gretchaninoff, Russian composer, b. Moscow.

A Hymn of Glorious Assurance

"Thou Hidden Source of Calm Repose" • by Charles Wesley
tune: St. Petersburg • The Methodist Hymnal #339

by Philip S. Watters

THE first hymn selected for discussion in a series based on *The Methodist Hymnal* must surely be a hymn by Charles Wesley. The one here chosen is intensely personal. It is a hymn of calm, firm assurance such as one can welcome in any situation, presenting a serenity of Christian oneness which only years of fellowship with Christ make possible.

This is the hymn of a man still young in with a mature Christian experience. It was first published in 1749 when Charles Wesley gathered all of his hitherto unpublished compositions into two volumes and sold them to obtain money to furnish a house for his bride. He was then 42 years of age and had been writing hymns for a seven years. He was to continue writing until he was 80 and to produce the enormous number of 6,500 hymns; but it was during the eager years of his thirties, while undergoing the exciting experiences and trials and perils in the early revival meetings, that his greatest hymns were written. These are the ones most familiar and best loved today, and "Thou Hidden Source" was one of the last to be written during this period.

The poetic value of this hymn is something which each person must realize for himself. It is simple, but beautiful and meaningful words come crowding upon one another with striking effect. As originally written, the hymn concluded with the words "my heaven in hell." Certainly the change to "my all in all" has more meaning for us, and the phrase must have been a favorite with Charles Wesley, who published a whole volume of 134 hymns bearing the title *For Those to Whom Christ Is All in All.*

The meter of this hymn also invites some comments. It is striking that in the *Charles Wesley Hymnbook* [1] the first ten hymns reprinted are in ten different meters—striking because Wesley refused to be bound by the dull, rigid literary forms of his day, demanding instead a freedom of expression that made his verse vibrant and refreshing. It has been said that no other hymn writer has used as many meters and used them as well as did Charles Wesley. This particular meter, 88-88-88 or six lines of eight syllables each, has great possibilities. The lines are long enough for rich content, yet not so long but that the rhymes echo clearly in one's thought. Moreover, the six-line stanza enables the poet to develop an idea much further than does the four-line stanza, sometimes including a summary or climax; and the rhyming scheme "ababcc" makes each stanza conclude with a double hammer blow that is most effective.

The beauty of this hymn is further enhanced by the joyous tune, "St. Petersburg." The lovely melody and engaging rhythm of this tune make it easy to learn. It soon becomes a favorite but proves its greatness by withstanding the test of repetition. This tune is thought to have been taken from a

[1] Tidings Publication (1957), 1908 Grand Avenue, Nashville 5, Tennessee. $.35.

mass by the prolific composer, Dimitri Stepanovitch Bortniansky (1752-1825), the so-called father of modern Russian church music or the "Russian Palestrina." It is said to have been played upon the chimes of various churches and to have been heard in St. Petersburg every year on the sixth of January at "The Blessing of the Waters." Another authority has declared, however, that the tune was originally a folk song. This we can well believe. It might easily have been used for a stately waltz or as a formal processional with three-quarters for each step.

We hope that this glorious hymn of Charles Wesley as set to such joyous music will become a favorite through all the church, and that Wesley's triumphant experience here proclaimed may become the experience of a great multitude.

Luther and Our Protestant Hymnody

(*continued from page 7*)

great genius to see in the chorale the most adequate medium for popular participation.

During the late Middle Ages the use of hymns was widespread. However, they were sung in Latin, used almost exclusively in processions and high festivals, and sung by congregations only at Christmas, Easter, or other feasts. Luther took the hymn from the clergy and choir, used it in the vernacular, allowed it spontaneity, and gave it a place of honor in the service, even substituting the hymn, "We All Believe in One God," for the creed in his "German Mass." This democratization of the music of the church was to have far-reaching results indeed. It opened the way for the use of spiritual songs already existing in the popular tongue and for poets and musicians to create fresh statements of the Lutheran faith. This body of sacred song was more and more to incorporate the spirit of the folk song which was intelligible, natural, and fervently enjoyed by the people. The chorale came to stand for the believer's direct access to God. In the congregational song the offices of worship were restore to the whole body of believers. The hym became the symbol of the layman's righ and privileges in the Gospel. It therefo became significant in both doctrinal an political struggle. It was the most formi able weapon that Luther forged.

A word should be said about the mus of the early chorales. Since measured ba phrases were not yet in use, the melodi were still dominated by the cadence rhythm of Gregorian chant. Singing was i unison and organ accompaniment was n permitted until 1560. Then the congreg tion sang the melody (written in ten voice, or since Osiander [1586] in th upper voice) and the choir carried th counterpoint. This latter practice led organ accompaniment. When the choir an congregation were separated (1600), th contrapuntal music was continued in th motet, the predecessor of our anthem.

Gradually the chorale developed fro modal to tonal harmony and from a original free rhythm to accentual isometr rhythm. Toward the end of the seve teenth century, the rhythm was smoothe out to the even pace of one syllable to o beat as we know it in Bach.

It is scarcely possible to exaggerate th importance of the chorale in the histo of German music. The variety of melod beauty displayed, the youthful freshne with unsurpassed emotional depth, th militant sturdiness of the chords, witho trace of vulgarity or cheap popularity, pr vided a majestic and massive foundatio for the musical life of the nation. Speci cally, the chorales provided organists wi an inexhaustible treasure of thematic m terial, and their importance in the cantat and passions of Bach and other compose is well known. It was the chorales whi made music the truest artistic expression Protestantism and which provided the m terials for the creation of the one music style worthy of a place alongside Italia Roman Catholic music of the sixteenth ce tury.

music ministry

A SEASONAL THANKSGIVING ..... *Eric Thiman*

SONG OF MARY ..... *Harold Friedell*

COVENTRY CAROL ..... *George Lynn*

JESUS WAS BORN IN BETHLEHEM ..... *Jane Marshall*

supplement

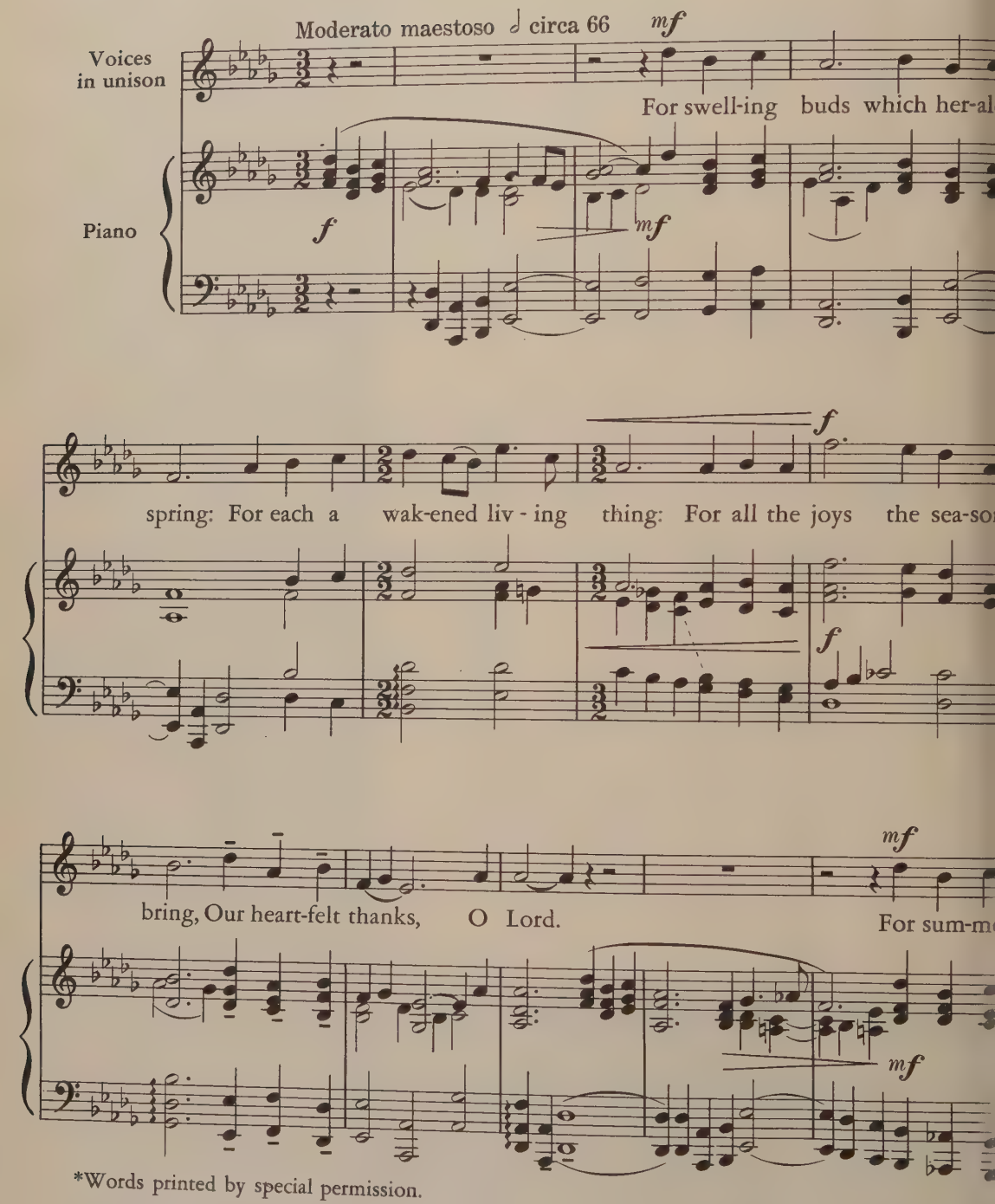
OCTOBER 1959

A Seasonal Thanksgiving

For Chorus of Voices in Unison
(Women's, Men's, or Mixed)
with Piano Accompaniment

E. BYNE HAGGERTY *

ERIC H. THIMA



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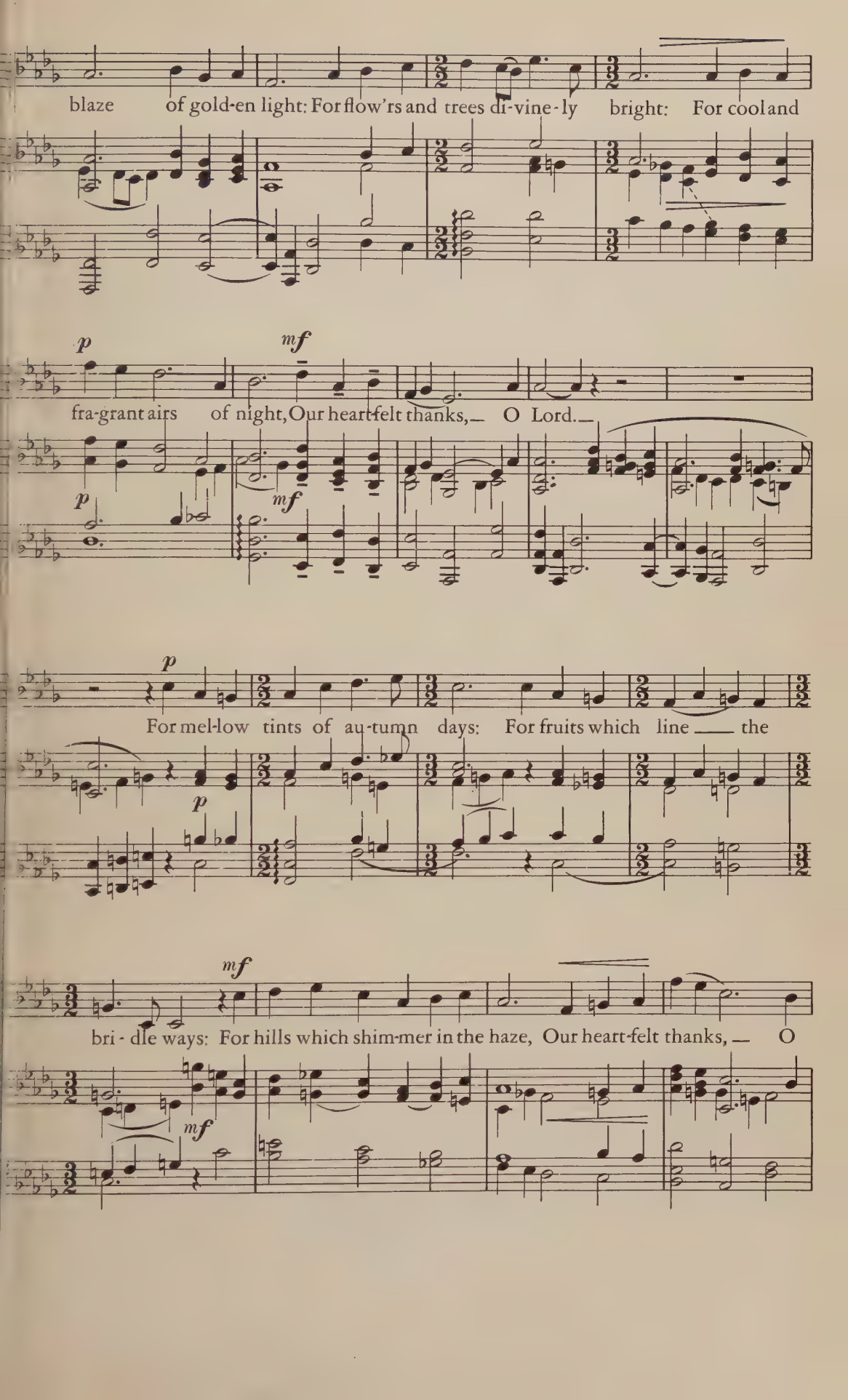
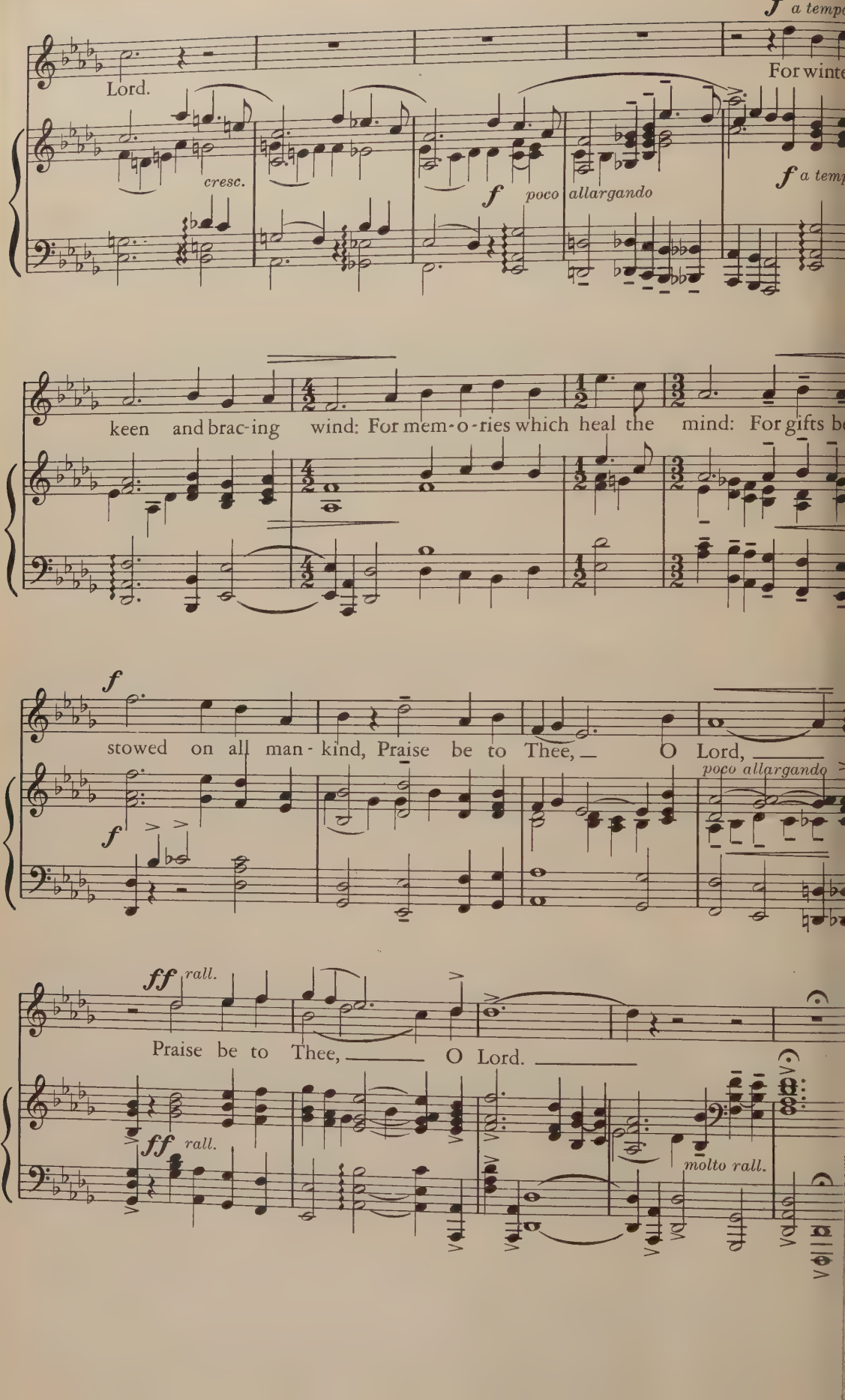

blaze of gold-en light: For flow'rs and trees di-vine-ly bright: For cool and
p
mf
fra-grant airs of night, Our heart-felt thanks, — O Lord. —
p
mf
p
For mel-low tints of au-tumn days: For fruits which line — the
p
mf
bri-dle ways: For hills which shim-mer in the haze, Our heart-felt thanks, — O
mf

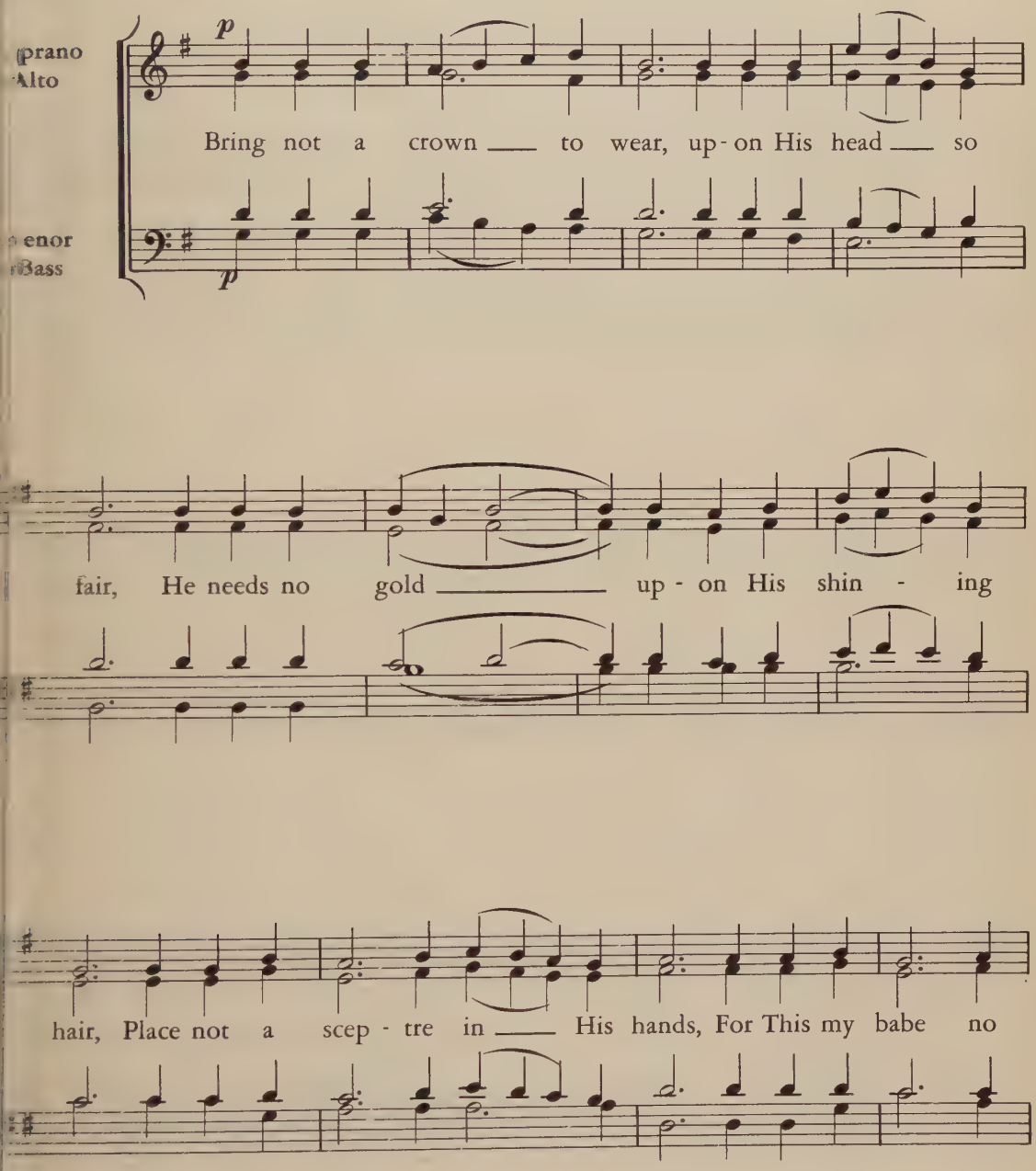

f a tempo
Lord.
For winte
cresc.
f poco allargando
f a temp
keen and brac-ing wind: For mem-o-ries which heal the mind: For gifts b
f
stowed on all man-kind, Praise be to Thee, O Lord,
f
poco allargando
ff rall.
Praise be to Thee, O Lord.
ff rall.
molto rall.

Song of Mary

Christmas Carol for Mixed Voices

ENARD YOUNG HAROLD FRIEDELL

EW YORK: THE H. W. GRAY CO., Inc., 159 East 48th St., Agents for NOVELLO & CO., LONDON


prano
Alto
enor
Bass
p
p
Bring not a crown ___ to wear, up - on His head ___ so
fair, He needs no gold ___ up - on His shin - ing
hair, Place not a scep - tre in ___ His hands, For This my babe no

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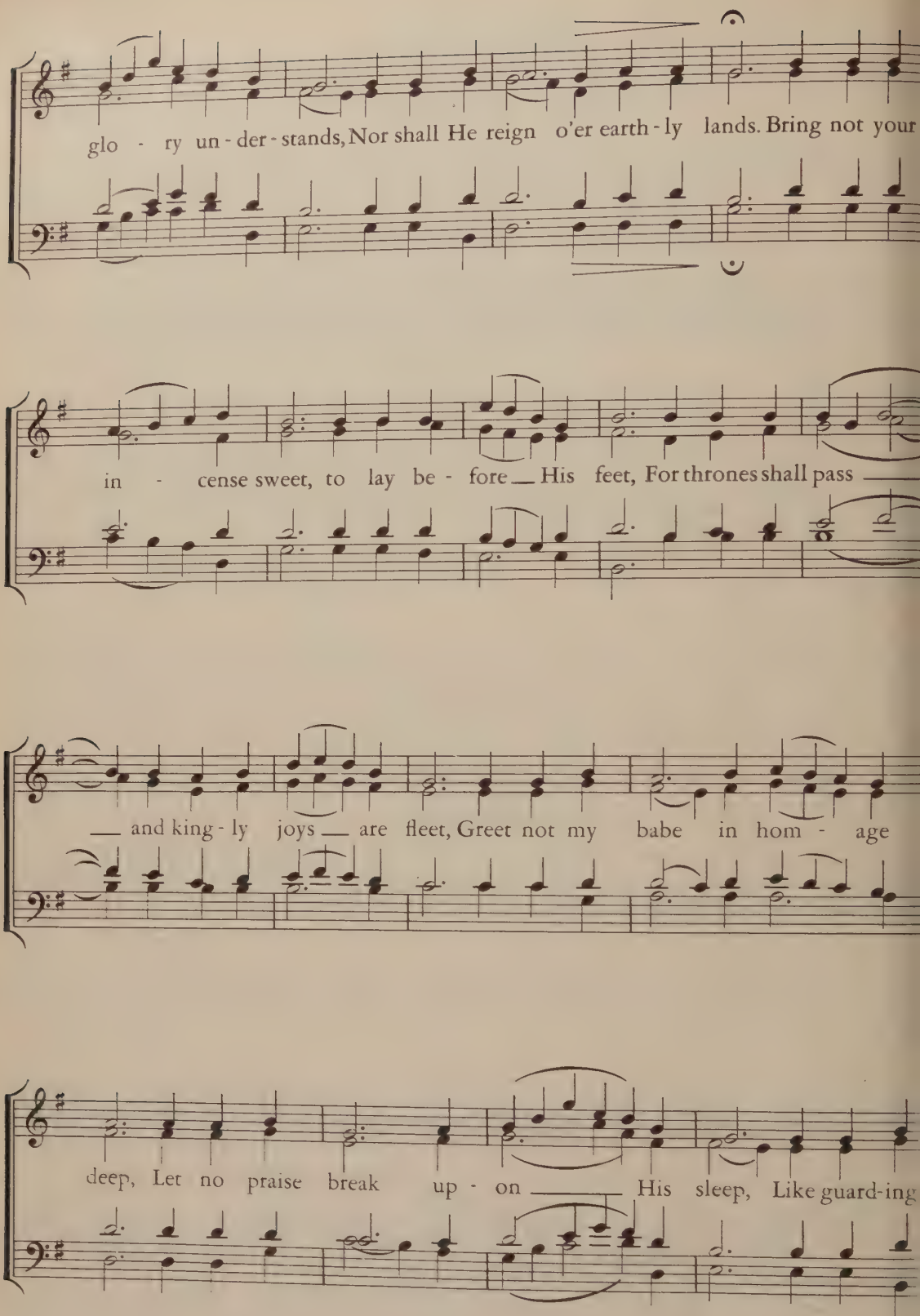
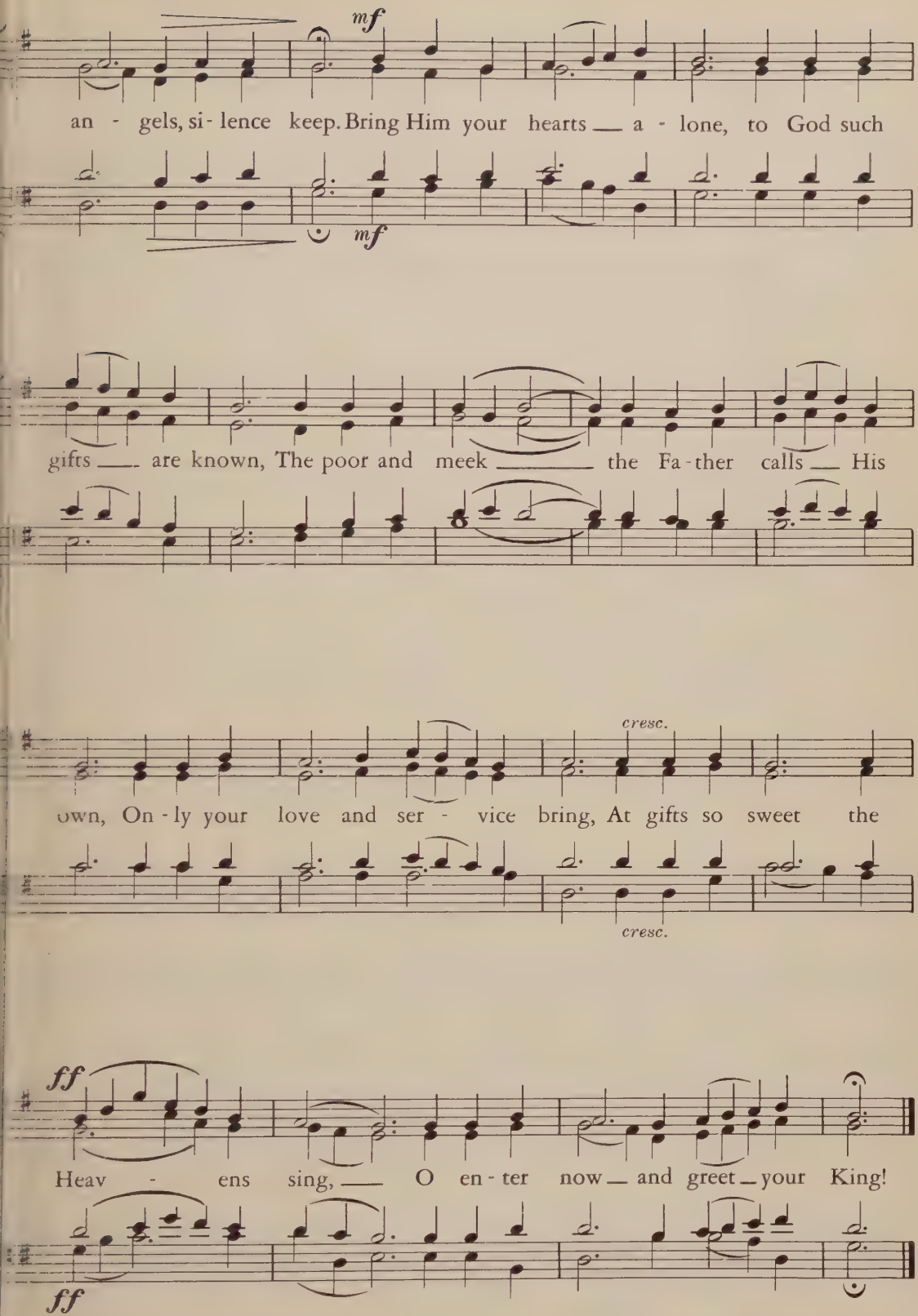

glo - ry un - der - stands, Nor shall He reign o'er earth - ly lands. Bring not your
in - cense sweet, to lay be - fore His feet, For thrones shall pass
and king - ly joys are fleet, Greet not my babe in hom - age
deep, Let no praise break up - on His sleep, Like guard-ing


mf
an - gels, si - lence keep. Bring Him your hearts a - lone, to God such
mf
gifts are known, The poor and meek the Fa - ther calls His
cresc.
own, On - ly your love and ser - vice bring, At gifts so sweet the
cresc.
ff
Heav - ens sing, O en - ter now and greet your King!
ff

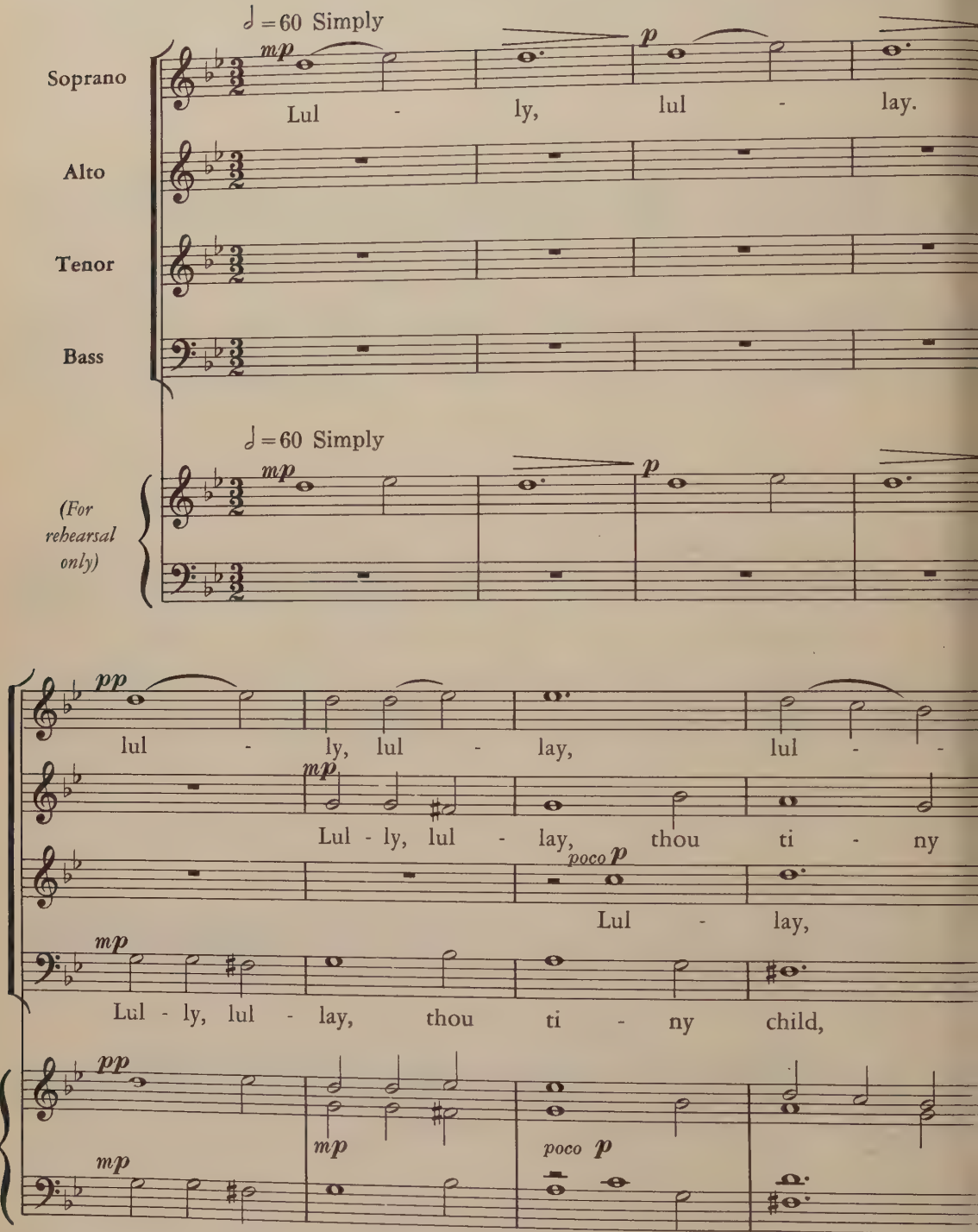
Coventry Carol

S. A. T. B.

(To the George Lynn Singers)

Paraphrased by
GEORGE LYNN

English c. 1591


♩=60 Simply
Soprano
Alto
Tenor
Bass
Lul - ly, lul - lay.
(For rehearsal only)
lul - ly, lul - lay, lul - -
Lul - ly, lul - lay, thou ti - ny
Lul - lay,
Lul - ly, lul - lay, thou ti - ny child,

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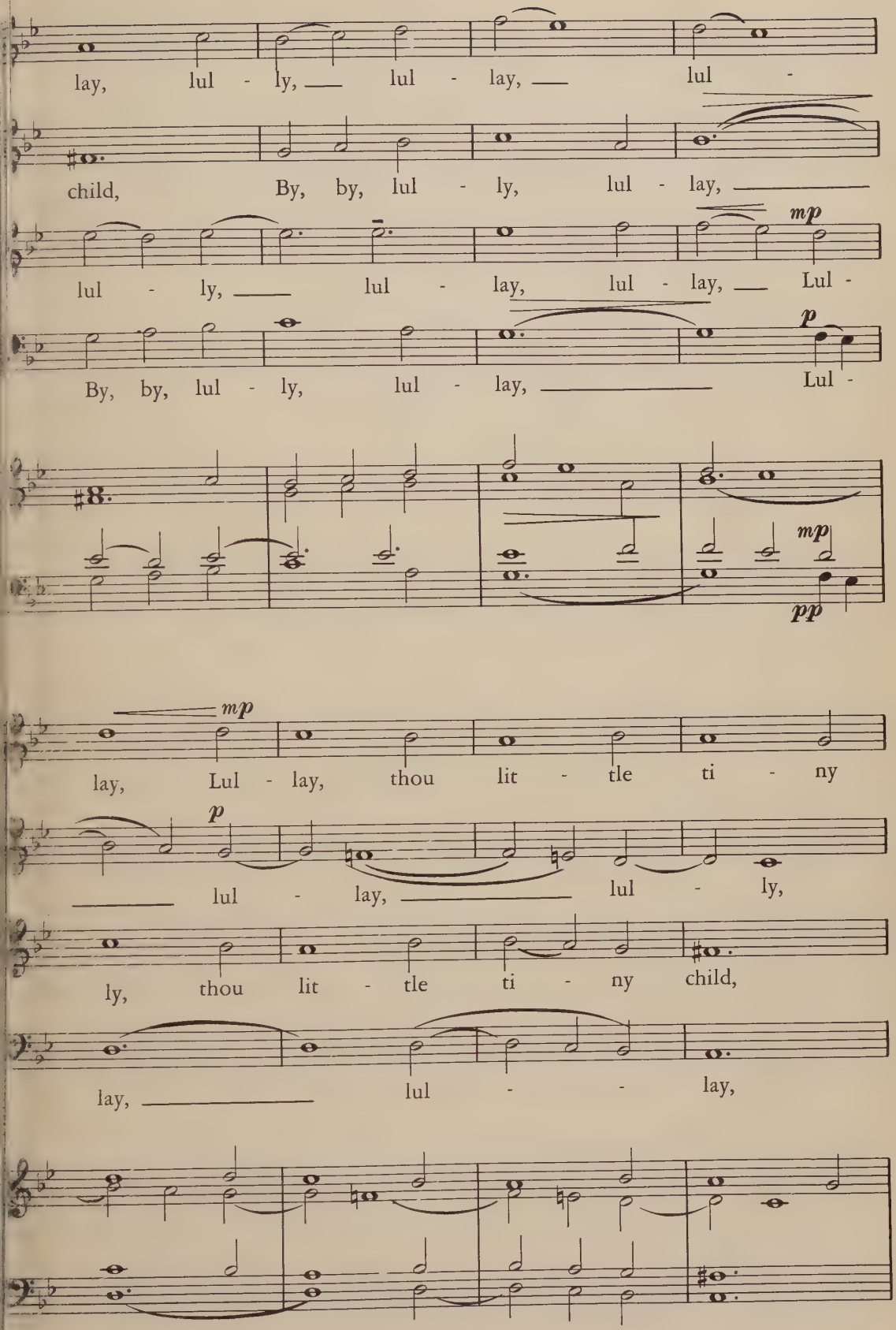
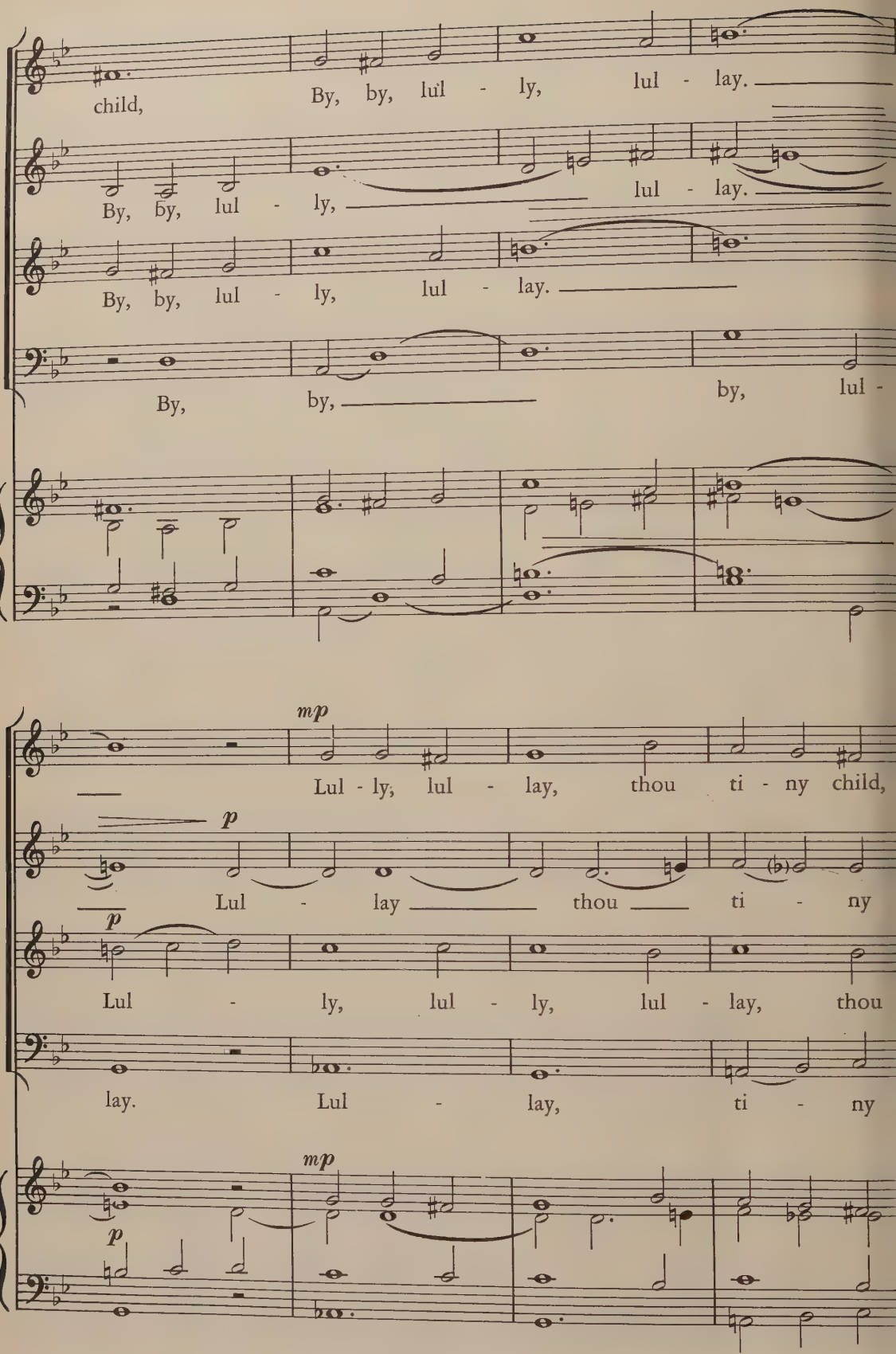
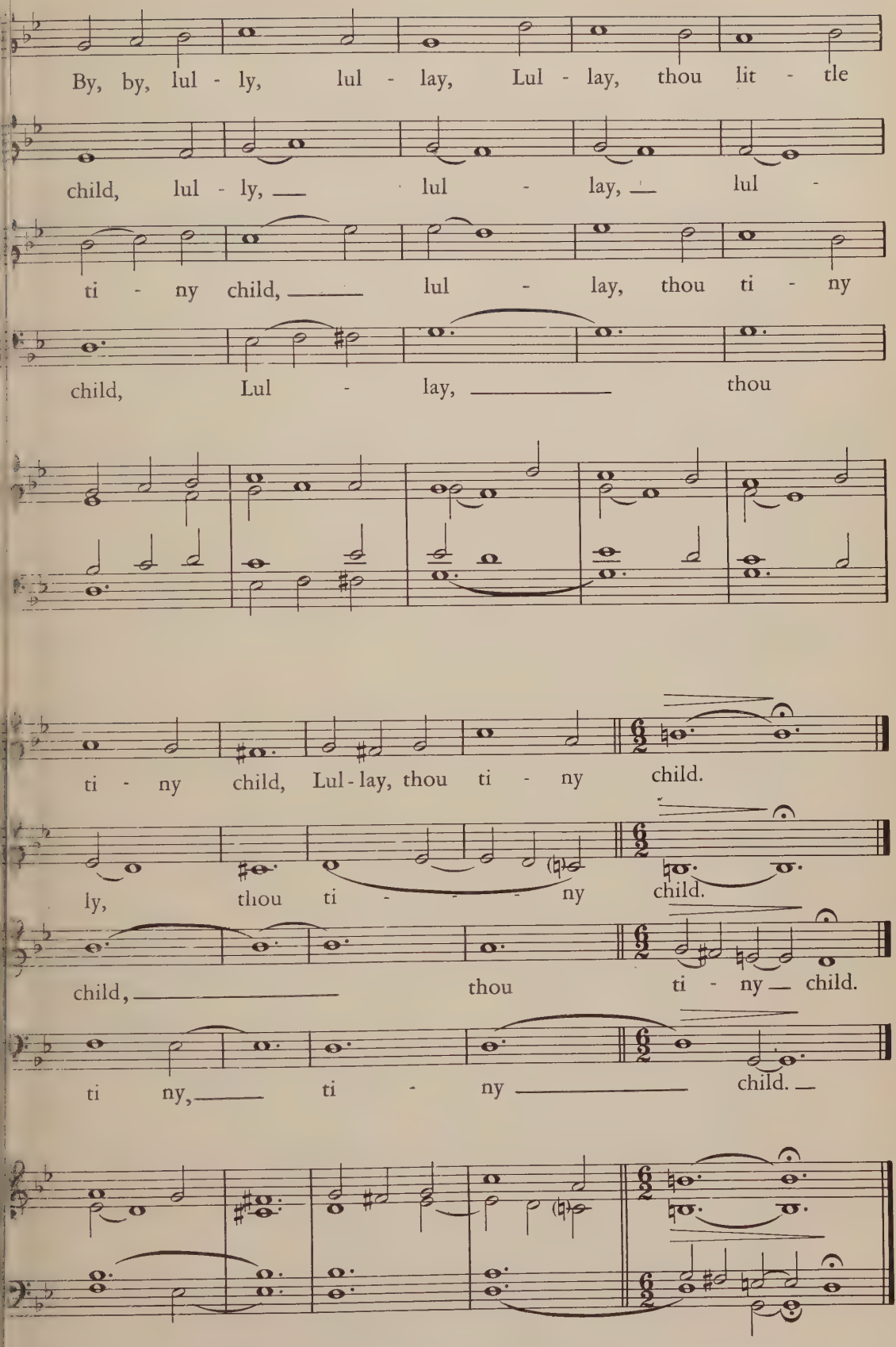
APM-100

Price 22 cents


lay, lul - ly, lul - lay, lul -
child, By, by, lul - ly, lul - lay,
mp
lul - ly, lul - lay, lul - lay, Lul -
p
By, by, lul - ly, lul - lay, Lul -
mp
pp
mp
lay, Lul - lay, thou lit - tle ti - ny
p
lul - lay, lul - ly,
ly, thou lit - tle ti - ny child,
lay, lul - lay,

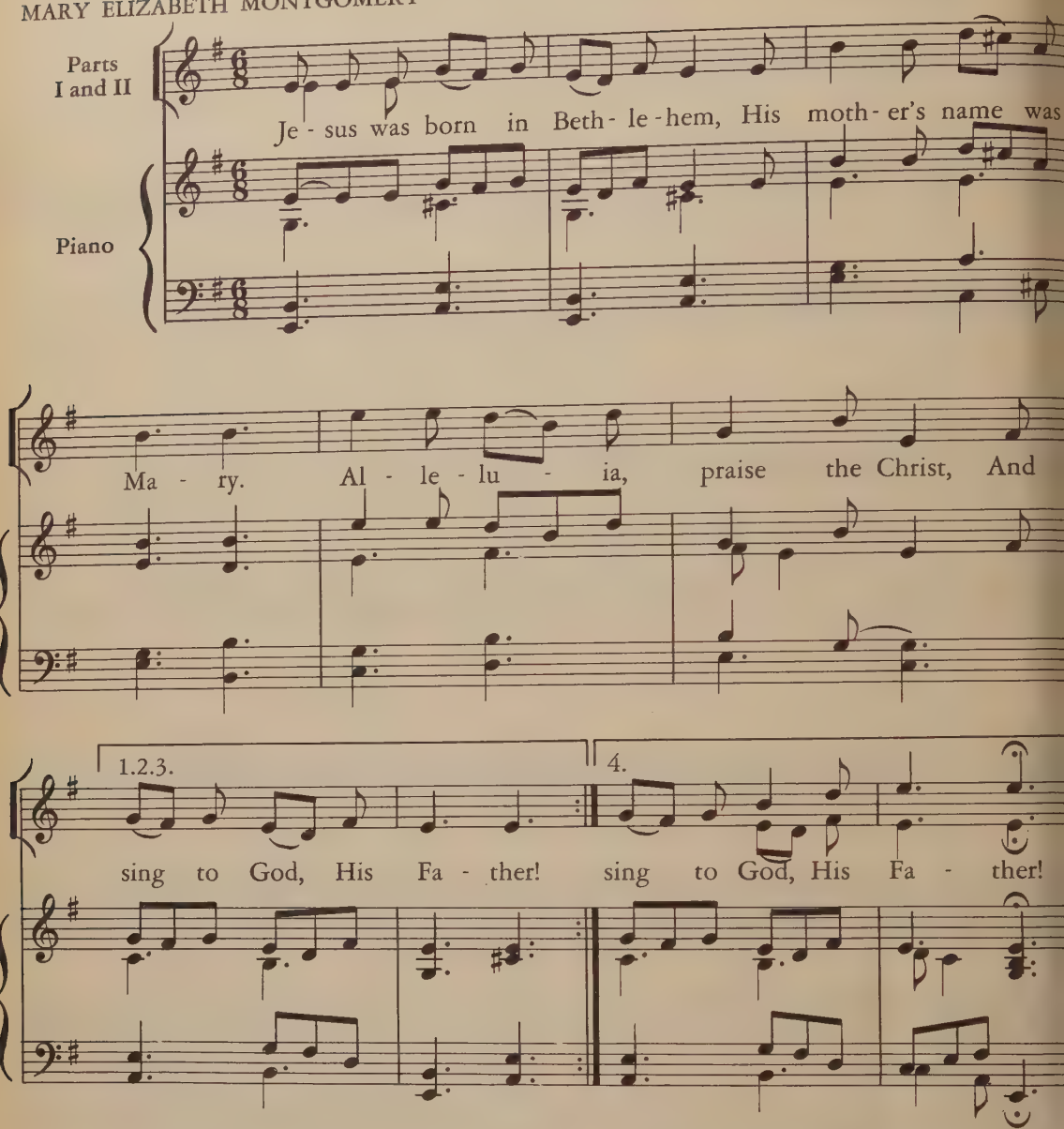

child, By, by, lul - ly, lul - lay.
By, by, lul - ly, lul - lay.
By, by, lul - ly, lul - lay.
By, by, by, lul -
mp
Lul - ly, lul - lay, thou ti - ny child,
p
Lul - lay thou ti - ny
p
Lul - ly, lul - ly, lul - lay, thou
lay. Lul - lay, ti - ny
mp
p


By, by, lul - ly, lul - lay, Lul - lay, thou lit - tle
child, lul - ly, lul - lay, lul -
ti - ny child, lul - lay, thou ti - ny
child, Lul - lay, thou
ti - ny child, Lul - lay, thou ti - ny child.
ly, thou ti - ny child.
child, thou ti - ny child.
ti ny, ti - ny child.

Jesus Was Born in Bethlehem

Words by
MARY ELIZABETH MONTGOMERY

Music by
JANE M. MARSHALL


Parts I and II
Piano
Je - sus was born in Beth - le - hem, His moth - er's name was
Ma - ry. Al - le - lu - ia, praise the Christ, And
1.2.3.
4.
sing to God, His Fa - ther!
sing to God, His Fa - ther!

2. Shepherds sought the Baby Boy,
A star led to the manger.
Alleluia, praise the Christ,
And sing to God His Father!

3. Brighter was He than any Star,
A King to lead His children.
Alleluia, praise the Christ,
And sing to God His Father!

4. Jesus was born on earth like men,
But He's the Lord most Holy.
Alleluia, praise the Christ,
And sing to God His Father!

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From "We Go To Church" Junior Choir Book (Unison, Two-Part, and Three-Part) by Jane M. Marsh and Mary Elizabeth Montgomery — Price 75c. JESUS WAS BORN IN BETHLEHEM available separately ZG6946 Price 20c

reviews

BOOKS

e Choral Conductor's Handbook
Walter Ehret
Edward B. Marks, Corp. $2.00
teen chapters in outline form combined with ited discussion of vital areas tend toward oversimplification of the conductor's role hat of a "problem solver" rather than that of eative musician. This book may prove help- at the level of the college conducting class re an instructor might fill in between the s. Generally, the author presupposes a work- knowledge of vital technique, repertoire, basic musical terms. Extended discussion of three latter categories would have proved t helpful to the uninitiated.

w to Build a Church Choir
harles H. Heaton
he Bethany Press $1.00
hort, important book concerning almost every ect of adult choir administration. Interesting ling with a wealth of understanding for the s and concerns of every adult choir director. rhem listings and musical illustrations would e proved helpful. Should be a part of every sician's library.

CHORAL MUSIC

IE SAINT THOMAS CHURCH DESCANT BOOK by Norman Coke-Jephcott, H. W. Gray ($ .60).
ere is an excellent book that may have many es. It includes new harmonizations of fourteen mn tunes found in most Protestant hymnals. nese hymn tunes may be used as unison thems with or without the descants, alternat- g men's and women's voices for different anzas, and/or alternating the harmonization as and in the hymnal with that in this book.

The descants are well written with independent melodic and rhythmic interest, although the tessitura is a bit high in several. The book contains no texts except to the hymn, "Christ the King," which is set to the tune, "Bluegates," by Dr. Coke-Jephcott.

The book is an excellent investment for any choir.

STILL LOOKING FOR THAT CHRISTMAS CANTATA? We hope not, but in case you haven't found just THE thing, perhaps the following list will be helpful.

EASY TO MODERATELY DIFFICULT WORKS:

When the Christ Child Came by Clokey, Summy-Birchard, SATB solos ($1.00).

The Word Made Flesh by Clokey, J. Fischer. This is music which involves the congregation as well as adult choir and solos with optional junior choir participation. A few divided parts, but well worth the effort ($1.50).

The Childhood of Christ by Johann Christoph Bach, arranged by Lowell P. Beveridge, J. Fischer. Delightfully refreshing music in classical style. Excellent for volunteer groups ($1.50).

MORE DIFFICULT WORKS would include:

The Christmas Story by Peter Mennin, C. Fischer. Definitely modern. ST Solos ($1.25).

The Christmas Story by Heinrich Schütz, G. Schirmer, STB solos ($1.50).

A Boy Was Born by Benjamin Britten, Oxford University Press. Double chorus a capella ($2.75).

Christ Reborn by Leo Sowerby, H. W. Gray, STTBB solos accompanied ($1.00).

There are many fine Christmas works in addition to MESSIAH. The above list includes only a few.

ORGAN MUSIC

TWO PRELUDES FOR CHRISTMAS by George Schafer, Concordia ($1.25).

I. "A Festive Prelude on 'Veni, Emmanuel.'" Free fantasy style with some excellent but spotty writing. Much extraneous thematic material with occasional motifs lifted from cantus firmus. Moderate difficulty.

II. "Tintinnabulation—Carillon." This is exciting, forward-looking music which includes excellent use of imitation in both melodic and rhythmic material. A fine recital piece. Needs a good organ and player.

(*Continued on page 27*)

THE DIRECTOR

by Austin C. Lovelace

In the *Choirmaster's Workbook,* vol. 3 (Augustana Press), Dayton W. Nordin states that there are only two types of choirs: those that sometimes sound good, and those that never sound good. He adds the footnote, "Perhaps there is a choir that always sounds good, but this is a phenomenon, not a type." It will be the purpose of this series of articles to suggest ways to make your choir sound better.

A good choir is dependent primarily on a good choir director, for a group of singers will rise no higher than the ability of the leader. The good conductor must develop his own musicianship and must, above all, have a grasp of the rules for correct singing and voice production. This means reading many books on voice; studying privately with a good teacher (constantly asking "why" about every exercise used); experimenting with vowel and consonant sounds (possibly with the use of a tape recorder); listening to fine singers in concert, on radio, and on records; and critically analyzing every phase of singing. The director who can illustrate the proper vowel, the desired tone color, or the correct method of breathing will get faster results than one who merely talks about them. Such ability does not require that you be a Caruso.

The second requirement of a good director is a knowledge of music theory and the art of composition. Theory can be learned from any good book, but the art of composition can only be learned from careful study of great compositions. The director should be able to analyze the various parts of an anthem and to determine what the composer is trying to say. Out of such study comes a development of good taste leading to a wise choice of material.

The third requirement is a love for people. This may seem obvious, yet many directors of the "temperamental" type are so intensely high-strung that singers come to dread unpleasant scenes. The accusing finger pointed in anger can send a soprano home in tears, perhaps never to return. A big dose of compassion is much more effective and more fitting if Christian love is to be evidenced. The love for people should also extend to the congregation, for a director may be tempted to look upon them as stupid dolts who don't appreciate the finer things. He must start where the congregation is and patiently lead them to an appreciation of what church music can and should be. An anthem which takes weeks and months in preparation cannot possibly be appreciated by the congreg tion in a single hearing. If the idiom is at a unfamiliar, the anthem should be repeate several times during a season so the listene can begin to hear what is intended by the com poser.

This leads to the fourth requirement—th ability of leadersip. The good director must b a salesman—selling the choir on a good anthe by revealing to them its beauties and inne spirit and selling the congregation on the cau of church music by making and taking oppo tunities to educate them through informal talk notes about music in the church paper or bull tin, and through special music services such a organ programs, cantatas, and hymn festivals.

All directors (even the very best) tend to fa into bad habits which should be faced honest and corrected. Too many of us fail to liste at a rehearsal. If something keeps happenin and the choir does not bog down completel we are delighted. But it is easy not to liste carefully enough to know what does go wron The comment, "That wasn't too good; let's d it again," is an admission that the director wa not listening.

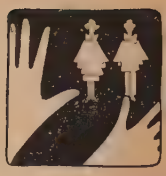
Another fault is that of singing along wit the choir. It may seem to relieve the situatio if you sing loudly to "help out" the falterin basses, but you are fooling only yourself. Whe you sing you cannot hear what others are doin and the basses are probably making the sam mistakes as before—only now you don't hea them! The only justifiable time for singing the patterning of a vowel, interval, or phra while the choir is listening.

The third fault is that of "keyboarditis"- banging away loudly at the piano and draggin the choir along. A choir must learn to sing i notes squarely on the beat with the piano pla ing lightly; better still, a lot of rehearsing shoul be done without accompaniment to give th choir a sense of independence.

The final fault is that of being content wit notes only. Music consists of much more tha the correct notes sung in the correct tempo. E pressive singing has to do with the projectio of the text, dynamics, rubato, phrasing, etc. Th good director will not be content until his cho is past the note stage and begins to sing musical and expressively.

In the next article we shall explore ways preparing for an effective rehearsal.

Are You Ready for a YOUTH CHOIR?



by William K. Burns

The age of the multiple choir system has ...e, and as a result every church sooner or ...r faces the question of starting a youth choir. ...s article and the others of this series will ...empt to provide specific helps for you as the ...ential or active director of a youth choir.

... there a need for such a choir in your ...rch? Too often one's answer is influenced ...what he sees working well elsewhere. Not ...y church needs or should have such a choir. ... some, the opening of adult choir member... to those of high school age not only pro... the needed outlet for their talent and ...ice, but greatly improves the size and ability ...at group. An honest evaluation of your own ...ation will tell you whether you need to add ...her choir or make better use of the one you ...ady have.

...any of the unfortunate failures in youth ...rs would not occur if we realistically an...red a few basic questions. Do you have ...igh young people in your church from whom ...raw members? Does the present director have ... to spend in this area? In what ways will ... use the group in the services of the church? ...w will the church provide the necessary sup..., budget, and leadership as they are needed? ...d a planning meeting and include the fol...ng persons: the music director and/or di...or of the youth choir, the superintendent, ...her(s) and counselor(s) of the youth di..., the chairman or a member of the music ...mittee, and your pastor. As you plan, answer ... questions asked above.

...ext, decide which combination of age groups ... be best for your church. It is ideal to have ... groups correspond to the church school de...rtments. Then together, build a list of poten... members. As you complete this list, restrain ...rselves from running out to begin recruit...nt until other important details have been ... Carefully check the school schedule, regular ...mmunity affairs, and the church activity sched... before you announce a regular rehearsal ...e. Young people love to sing and, given a ...e when they can come, they respond well. ...ny churches have found an answer to this ...oblem within the idea, "Sunday is for the ...urch," and youth choir rehearsals are held ...ore or after youth Sunday evening meetings. A great temptation is to start a youth choir on short notice for that special Youth Sunday or Christmas program. If you have an able leader, a group may be whipped into shape and do reasonably well. However, these "single appearances" usually undermine what could be an excellent program. When you need a youth choir for such a service, plan far in advance and rehearse well. Then, if you wish to continue the choir on a regular basis, make definite plans before you proceed.

This is the time to make a few sound rules, plan and build your music library, and set up your tentative program *before* you start promoting. The best method to recruit members is definitely that of personal contact. It is good to make announcements about the proposed program in church school, MYF, church bulletins, newspapers, or letters; but too many have stopped there. Find a nucleus of young people you are fairly sure will be interested. Give them encouragement, and they will have positive suggestions for making the program work. From this point on, you must come face to face with each prospective member. Attend several youth meetings; observe what they do; talk to individuals about the choir.

Assume that there should be some reasonable rules for membership. You will learn that you can require more than you think possible. Instead of operating on a "come, everybody sing" basis, require a definite number of rehearsals for the individual before public participation. Have definite rules about excuses from rehearsals. It is basic that persons who become members of your choir be members of your own church school youth group. The writer is of the opinion that each interested person should be welcomed, no matter how untrained the voice, but almost all directors believe in "listening to" each voice for proper placement and for spotting special problems. Avoid the temptation to organize and elect officers prematurely. Officers without a job lose interest faster than anyone else. As the need arises, let the young people choose those who will lead. Outline their responsibilities carefully and support them in every way to see that they carry them out.

Then, as your youth choir takes its place in the church program, you will take your place as a leader of the Christian way of life through the ministry of music.

Hints for Practicing

by Everett J. Hilty

Many church organists play compositions over and over again, assuming that they are practicing. There is a difference between reading music and intelligent practicing. In order to prepare organ music to the best of your ability for leading in divine worship—whether solo, accompaniment, or hymn playing—it is necessary to develop correct practice habits and to *practice all the music thoroughly.*

Valuable time is often wasted playing easy passages. When a new composition is approached, it should be analyzed carefully as to form, musical phrasing, fingering, and pedalling. It should be broken down into musical segments, technical problems being isolated and worked out in detail. Never go past a mistake. Every time a wrong note is incorporated in practice, the fingers feel impelled to make the same mistake when the passage is repeated. Corrective steps must be taken immediately to insure right procedure.

Always try to hear the intervals *before* you play them, thus helping develop aural sensitivity. This is particularly important in pedalling. It is amazing how many wrong notes can be played without knowing it! Since playing is tactual and soon becomes partially automatic, precise information directed to the fingers and feet is essential. Try out various fingerings and pedallings until the most comfortable one is discovered, then **write it in.** Aside from its immediate value, the wisdom of this procedure will be revealed when, at a later date, the composition is played again. The fingers and feet will fall into place quite easily if the previously learned fingering is there to guide. Otherwise the tedious procedure of trying out various fingerings will have to be repeated.

Except for working on isolated technical problems, little is gained by practicing hands and feet separately. The problem of co-ordinating the hands and feet is more quickly solved by practicing *very slowly* all the staves at once. When the pedal has long notes, read from the bottom up. When the manuals have the longer notes with more florid passages in the pedals, read from the top down.

Principle: Observe, listen, concentrate! Ten minutes of intelligent practice is worth an hour of "going over" music. No matter how simple the music seems, count and play with absolute precision and firm control.

Always practice with individual stops or lean combinations, developing an ear for th sound of a stop as related to its name. Usuall the organ sounds quite different to the congr gation than to the organist at the console. Liste to the organ in the nave by having someone el play various combinations for you. Have a other person listen to your playing for balanc especially when used with the choir. Repeat th procedure several times a year, as it is easy t lapse into playing for oneself instead of for th congregation.

In order to have specific examples of orga music for reference, as well as to build a librar of acceptable church music, the following com positions are recommended.

1. Andrews: *Easter Organ Suite,* Greg rian Institute of America ($1.00).
2. Arcadelt-Liszt: *The Angelic Salutatio* H. W. Gray Company ($.60).
3. Bach, J. C.: *Eleven Choral Preludes– Masterpieces of Organ Music* (Foli #41), Mercury Music Corporatio ($1.00).
4. Barnes (ed): *A Book of Classical Air* G. Schirmer, Inc. ($1.50).
5. Brahms: *Eleven Chorale Preludes,* Me cury Music Corporation ($3.00).
6. Buxtehude: *Six Choral Preludes,* Fischer and Bro., #8090 ($2.00).
7. Dubois: *Ten Pieces for Organ,* Schirmer, Inc., #1479 ($1.25).
8. Fleischer (ed): *The Parish Organis Vol. III,* Concordia Publishing Hou ($2.50).
9. Karg-Elert: *By the Waters of Babylo* Edward B. Marks Music Corpor tion ($.50).
10. Keller (ed): *80 Chorale Preludes, C.* Peters Corporation, #4448 ($3.50
11. Mendelssohn: *Slow Movements fro the Organ Sonatas,* H. W. Gr Company ($ .90).
12. Oldroyd: *Three Liturgical Prelud* Oxford University Press ($1.40).
13. Pfatteicher and Davison (ed): *T Church Organist's Golden Treasu Vol. II,* Oliver Ditson Compa ($5.00).
14. Walcha: *25 Chorale Preludes,* C. Peters Corporation, #4850 ($2.5
15. Wesley: *Three Short Pieces,* H. Gray Company, #14 ($ .50).

MUSIC FOR CHILDREN

by Madeline D. Ingram

"My faith should be a happy thing.
With joy should I praise the Lord
and sing out
'Alleluias' to the King!
Sing again, sing praises,
Sing again to the God of Love.
Come, fill the air with music:
'Alleluias' to the King."
—Anonymous

With the coming of fall, vacations end, school begins, new friendships are formed, and church activities gather a fresh momentum. All of this provides a happy time for children. And when we think of happy times, we always think of music, for the two are synonymous.

For parents and teachers music can be an aid in teaching children right concepts of their place in the world and their responsibilities to mankind and its people. Music can help boys and girls have a satisfying aesthetic experience as they learn to express themselves through it and as they create it themselves.

The little child will learn much about Jesus through song, and his understanding of God will be increasingly strengthened through singing. How often we forget that singing is as natural to children as breathing, and it is one of the arts through which they may learn most quickly.

Making music in the home is the privilege of every family, and it is infinitely more rewarding than having the radio or television turned on twenty-four hours a day. Sometimes, however, parents may feel inadequate as far as music instruction or leadership is concerned, with the result that the joy of making music is removed from the home to other centers.

Music and the church have been on friendly terms through the ages, and yet we too often restrict our church music experiences to a song or two at church school and a few hymns in worship services. And with what deadly regularity we sing the same things year in and year out!

Because there is a sincere desire on the part of many people to help children learn more music and learn *through* music, this magazine will carry monthly helps for teachers and parents of primary and junior age children. The suggestions offered are designed to be helpful in varied situations, and it is hoped that they will be useful in the home, church school, choirs, family night gatherings, the scouting program, and Sunday evening fellowship. Song material, suitable recordings, suggestions for rhythmic activities, stories that will add interest to music, all of these and many more helps will be available through these pages.

Rather than thinking of children's ages as being the determining factor in their grouping, we will consider that they are usually grouped according to school grades. The primary age will be that of the child in the first, second, and third grades; the junior age will be that of the fourth, fifth, and sixth grades.

In each age division there will be listed each month resources for the following month. It is assumed that all leaders will have *The Methodist Hymnal* and the departmental songbooks available. (See list below.)

The advisability of collecting resource material as it is listed one month prior to its use need hardly be mentioned. In order to make full use of the author's suggestions, the material must be readily at hand.

JUNIORS:

Thomas: *Singing Worship,* Abingdon Press. $1.75.
Hymns for Junior Worship, Westminster Press. $1.50.

PRIMARIES:

Thomas: *Sing, Children, Sing,* Abingdon-Cokesbury Press. $1.50.
Thomas: *The Whole World Singing,* Friendship Press. $1.95.
Hymns for Primary Worship, Westminster Press. $1.50.

AN EXPLANATION. . . . We regret that, due to space limitations, it is necessary to delay the inclusion of MUSIC FOR KINDERGARTEN by Helen Hawk Carlisle as a regular monthly feature.

Music for Juniors

by Muriel Alford

Explore The Hymnal

General Purpose: To help juniors become familiar with the great hymns from our Christian heritage; to lead them as they grow in their appreciation for these hymns as a source of inspiration and guidance for Christian living.

Book of Books, Our People's Strength

No. 390 in *The Methodist Hymnal;*[1] No. 9 in *Singing Worship*[2]*; Closely Graded Course IV-1.*

This hymn is selected because it stimulates interest in how the Bible was written and how it inspires us to live as Christians.

Dr. Percy Dearmer, an English clergyman who died in 1936, said that he wrote this poem to express modern appreciation for the Bible. In the first stanza he used two phrases as different names for the Bible. Ask your juniors to find them as they read the first stanza together ("Our people's strength" and "treasure").

Dr. Dearmer also named the various kinds of people who wrote the Bible. In which stanza do you find these? (Second stanza: poets, prophets, scholars, saints.) Also, in the second stanza notice how the author refers to the Old Testament, and then, in the last two lines, to the New Testament.

The old chorale melody to which this text is set was written by Johann Ahle in 1664 and harmonized by J. S. Bach. Help the juniors discover that the first five measures are repeated. Of the last five, only the first two contain new melodic material, making this an easy melody to learn.

You may wish to present this hymn by asking the children to listen to the music first. After playing it once with the harmony, repeat just the melodic line. Then present the text as a poem. Asking questions will help the boys and girls discover the meaning of difficult words and phrases, such as "diverse" and "Word made flesh."

Other Suggested Hymns:

All People That on Earth Do Dwell

No. 13 in *The Methodist Hymnal;* No. 30 i*Singing Worship; Closely Graded Course IV-*

Help the boys and girls compare the wor of this hymn with the 100th Psalm; the wor are different but the meaning is the same. E plain that this poem is a "paraphrase" of t 100th Psalm.

O Be Joyful in the Lord, All Ye Lands

No. 630 in *The Methodist Hymnal.*

Chanting of the 100th Psalm can be an e joyable experience for junior boys and gir Because chanting is closely akin to speech, is natural for children and is quickly and easi "caught."

Browsing Table

You may wish to start a collection of vario types of Bibles to parallel the study of t hymn, "Book of Books." Perhaps the junio will contribute different translations, old fami Bibles and Bibles in other languages. As th gather around the browsing table and info mally discuss the collection of Bibles, junio will make their own discoveries. This will he them understand the real meaning of "Book Books." This project might conclude with Bible exhibit, perhaps in the narthex of t church, on Universal Bible Sunday (Decemb 13th). You may wish to use "Book of Books" a choir anthem or congregational hymn on th Sunday.

Listening Time

A brief time of "listening intently" increas the sensitivity of children to beautiful soun and their ability to worship reverently.

The Bach chorale, "Jesu, Joy of Man's Des ing," from the Columbia record album, "Mus of Jubilee" (ML 4435—$3.98), may be play and discussed. Ask the children to listen f specific things.

[1] The Methodist Publishing House. $2.10.
[2] Abingdon Press. $1.75.

study of the composer and his life would fine activity. Your public library is an ex- nt source of materials.

emember, during a "listening time" the ors will listen if the director listens. The t leader must be careful not to use this in any way but attentive listening to- er with the boys and girls.

Anthems

A Prayer of St. Richard of Chichester[1]

he true-life story of this saint will stimu- the juniors' interest in church history. St. ard lived during the first half of the enth century and was a well-educated st. He attended Oxford University, the versity of Paris, and the University of gna. While studying at Oxford, he and roommates lived in such poverty that they only one tunic and one hooded gown be- n them. Since all students were required ear these special items of clothing when ding lectures, Richard and his companions forced to take turns in going to classes.

chard became a bishop in 1244. He lived simpily, giving away most of his money to poor. He was so beloved that his tomb in hester Cathedral was long a popular place pilgrimage.

e text is used twice in this anthem, first nison, then repeated with a descant. How- . the entire anthem may be sung in unison, a violin, recorder, or flute for the descant. me choirs, because of geographical location, have the problem of children singing a "r" on the words "clearly," "dearly," and rly." Suggest that the children sing a soft sound in place of the "r" and be especial- reful that the children do not slur down the higher pitch to the "-ly" of these e words.

he text may be used as an appropriate ing prayer for several rehearsals prior to its oduction as an anthem.

Come, Together Let Us Sing[2]

he words of this chorale are appropriate for eral use as an anthem of praise or specifical- or the Thanksgiving season. The first stanza ht be used as an introit for combined choirs. resent the text first, helping the boys and s discover rhyming words and the repeated ases both in the text and in the music.

Encourage Natural Tone

t is natural for children to sing—and to sing with vitality. Their voices have a carrying quality which does not need to be forced. Encourage a pure legato tone by asking the juniors to sing the first five notes of the scale on different vowel sounds.

For developing clarity you may ask the children to sing a short, detached vowel sound on each of the first five notes of the scale. This staccato exercise helps in breath control and in eliminating "breathy" tone.

Children are dynamos of energy, and their singing should reflect this natural vitality.

Make Choir a Creative Experience

Experts in education tell us that we remember ten percent of what we hear, fifty percent of what we see, and ninety percent of what we do. Participation in a musical experience group is an activity which falls within the category of "what we do." What is done during a choir rehearsal period can become a creative experience as notes from the printed page are transformed into rhythm and melody—making beautiful music which the juniors sing as perfectly as possible as an offering to God of their time and talent.

The Idea Corner

If your juniors come immediately from school, you may wish to have a "snack time." An easy way to handle refreshments is to have a "Choir Cookie Can" which is sent home each week with a different member. A note inside the lid expresses thanks to the family and provides a place for the name of the donor.

Suggested for Thanksgiving

Thiman, Eric: "A Seasonal Thanksgiving," unison, see MUSIC SUPPLEMENT ($ .20).

Thiman, Eric: "A Hymn of Praise to the Creator," SA, H. W. Gray, No. 2286 ($ .18).

Davis, Katherine K. (arr.): "Let All Things Now Living," E. C. Schirmer, No. 1819 ($.15).

Cruger, Johann (arr. The Krones): "Now Thank We All Our God," unison with descant, Kjos, No. 4223 ($ .20).

Suggested for Christmas

Marshall, Jane: "Jesus Was Born in Bethlehem," see MUSIC SUPPLEMENT ($ .20).

Mueller, Carl F. (arr.): "Good Christian Men, Rejoice," SA, Carl Fischer, No. CM 6304 ($ .20).

Barnard (arr.): "Let Our Gladness Know No End," oboe or flute and glockenspiel or bells may be used in accompanying this Czech carol, C. C. Birchard, No. 5108 ($ .20).

[1] L. J. White; Oxford University Press, No. E 43.

[2] J. S. Bach; E. C. Schirmer, No. 1001. $.18.

Music for Primaries

by Madeline D. Ingram

A Forward Look

Plan ahead for Thanksgiving and Christmas. In addition to those resources listed for this month, the following are suggested for November:

The Methodist Hymnal
Singing Worship, Abingdon Press ($1.75).

This Month

Suggested Resources

SONG BOOKS:

Songs for Early Childhood, Westminster Press ($1.75).
God's Wonderful World, A Signet Key Book ($ .50).
Hymns for Primary Worship, Westminster Press ($1.50).
Sing, Children, Sing, Abingdon-Cokesbury Press ($1.50).
Learning to Work and Worship, Course III, part I, closely graded curriculum materials.

MELODE BELLS, Peripole Co. ($4.00).

Activities for the Month

Learning songs about our many friends.
Making our own songs about friends.
Playing rhythmic games as we sing.
Beginning to use bells.
Visiting churches of varied sizes and architectural styles.
Collecting pictures of:
- Children playing together
- Children at church
- Our local friends (perhaps clipped from newspapers)
- The changing world of nature. (These pictures may be pasted into a scrapbook or placed on a bulletin board.)

Fall activities for children are always full of exciting experiences. There is the reopening of school with its wonderful opportunities for developing new skills and forming new friendships, and there is the welcome resumption of a full program at the church. This will include church school, choir, and scouting, as well as the Sunday worship services. Every family wants its children to have more than a one-day-a-week acquaintance with the church and so will ava itself of all contacts and training offered.

Because music is such a vital part of th lives of children, it will be used with them many ways: for recreation, for instruction, f developing graceful, "free" bodies, and as morale builder.

The six-year-old primary child may not y be able to sing a tune accurately, but that w in no way deter his pleasure! Nor should i nor should we in any way indicate to him th his tune is wayward. Even some seven-yea olds hunt for an occasional right note, but the time they are in the third grade most them can sing reasonably well. But the fact th they may not sing well by adult standards not nearly so important as that they sing.

In the fall children are so happy to be wi their friends every day that they will be i terested in singing songs about friendship a its meaning for them. Beginning with son about those close at hand and then learni that we can extend friendship to those who we may never see will provide us with mu teaching material. Recognizing that the ma man, the bus driver, and the policeman are o friends, we come to a fuller understanding the need for many friendships.

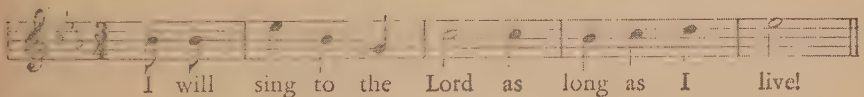
God's Wonderful World contains seve simple songs that can be learned quickly. T section from page 137 through page 153 p vides material about friends from the chil own age group, as well as songs about grown- friends. These melodies are short in range sp and strongly rhythmic, and at the bottom each page there are suggested actions to company the singing. After hearing these so one time, boys and girls can join in singi them with ease, thus adding to their reperto songs about many different kinds of frien The simplicity of the melodies makes it e for even the six-year-olds to add verses abo other friends and sing them to the same tun Many lessons of good manners are incorporat in these songs, and two of them—"How D'Y Do, My Partner?", set to a Swedish folk tu and "Friend, O Friend," set to a German f tune—provide rhythmic activity that will a to the child's musical development as he pl the game.

mns for Primary Worship contains many about friends. The one we will suggest his month is "What Friends We All Can #140. Sung to the jolly tune of an old sh carol which we associate with "The Joys of Mary," this song tells of the r who comes from Italy, the teacher from e, the laundry man from China, and play- s from many areas. The first two stanzas with, "And oh, what friends we all can hen we are friendly as can be!" There is a for world peace and unity in the con- ng words, "And oh, what joy the world see when all are friendly as can be!" ty in singing this song may be achieved aving one child or a small group sing each e opening sentences with everyone joining e repeated phrases.

fall activities begin to center more notice- in the church, we can help children realize the church is a good place to meet our ds, to sing and learn, and to share other ant experiences.

ngs that tell of our happiness in going to h, that tell of our activities there, or that be the church are easily found; though all of them present a true picture. Too ently overly-pious or overly-sweet ditties ubstituted for songs of merit. We must nt the church to the child so attractively his love for it will be strengthened and ned as the years go by.

mns for Primary Worship provides a good ly of worthy material, such as "I Love My ch," #101. Many things are incorpo- in the text: reasons for loving one's h, for attending church and church



ol, and thanks for all kinds of churches ywhere. "Our Church Is Such a Lovely e," #103, is a good song for rural churches, ough it may also be used in an urban ch by deleting the second stanza. "Our rch Helps Us to Worship God," #106, out- s ways in which we worship in church.

od's Wonderful World has a song about sexton and one about the minister, both page 28 and both quite easy. Songs about organist, the ushers, the teachers, etc., may reated by children and set to these or other es. All of the friends who hold positions in church should be discussed in the light of their responsibilities and contributions to its work.

Other sources of songs about our church are in section III of *Sing, Children, Sing* and the closely graded course III, part I, *Learning to Work and Worship,* of the primary curriculum materials.

Bells are one of the first sounds associated with the church. In order that children may have the fun and profit that accrues from playing bells themselves, it is good to have a set of toy bells available. An octave set of small, plastic bells will answer the needs of the primary child and such sets are readily available.[1]

Bells may be introduced to the child as a rhythmic rather than as a melodic instrument through #112 of *Songs for Early Childhood.* Have the bell ringers play notes on the first count or on the first and fourth counts in each measure. This is a favorite song of primaries, and it is timely because it speaks again of friends at church.

Number 111 in *Songs for Early Childhood* is easily played on the bells, although change of key may be necessary.

By using bells frequently, the primary child soon comes to recognize simple intervals such as C-E (1-3), C-E-G-E-C (1-3-5-3-1), C-E-G-C (1-3-5-8); and this recognition will help him when he begins to sight-read music.

The fall season is so beautiful that one cannot avoid songs that tell of the beauties of this changing season. Thanking God for his thoughtfulness in creating a world of such beauty should be uppermost in our minds as we approach Thanksgiving. "Now It's Happy Autumn Time," #25 in *Hymns for Primary Worship,* is appropriate and repetitious enough to be learned without difficulty. "Pretty Leaves" (page 70) and "Dance, Leaves" (page 71) in *God's Wonderful World* are much simpler. Let the children imitate trees swaying and bending under heavy winds, leaves falling gently and noiselessly, accompanied by piano or recorded music.

Recognizing that primary children do not sit still for long periods of time, we appreciate the need for activities such as these which

(*Continued on page 27*)

[1] Peripole bells available through your Cokesbury Bookstores.

Dear Church School Pianist,

As I visit in various churches of our denomination, I frequently have cause to wonder if pianists who play for church school groups are fully aware of their responsibilities and opportunities.

What do YOU play for a prelude to an MYF meeting or an adult class devotional period? Do you really try to choose something that has meaning for the central thought of the devotional? Or do you have the opportunity to learn what this thought is in time to make an appropriate selection?

What is the purpose of your "prelude"? Is it merely to cover up the sounds of late-comers? Do the members continue to "visit" after you have begun playing? Or is the prelude a signal for all conversation to cease and for the members to prepare their minds for a time of spiritual refreshment and growth?

How much time do you spend in actual preparation of the music you have chosen? Surely your musical responsibilities require as much careful preparation as those of a good teacher. And music, because of its special demands as a fine art, requires constant and regular practice if any degree of adequacy is to be maintained.

And what about hymn-playing? Occasionally I hear a pianist present an appropriate prelude or offertory with sure technic and in sensitive artistic style only to bog down miserably when the first hymn is sung. A good pianist is often the clue to good group singing. He can encourage the singing of even an unfamiliar hymn by playing with conviction and authority, and conversely can discourage whole-hearted participation in the most familiar hymn by stumbling inaccuracies. That one must continually practice hymn-playing is obvious. Keep a copy of *The Methodist Hymnal* on your piano at home, and carefully play through several hymns each day, including unfamiliar ones as well as those you think you already know.

Your task is a most important one, and the opportunities that are yours to lead, inspire, and enrich the lives of your fellow members are limitless. May you continue to use your talent in devoted service and come to recognize your responsibility as an exalted one that requires always your most sincere efforts.

Yours in Christ,
Lawrence Allen

Next month Mr. Allen will write especially for pianists in the children's division of the church school.

notes of note

by Jean S. Watkins

T. PAUL wrote (Col. 3:16): "Let the word of Christ dwell in you richly . . . as you g psalms and hymns and spiritual songs with nkfulness in your hearts to God." . . oday the followers of Christ seek the same ichment through music that is worthy of very best in our incomparable Christian itage. To that end the NATIONAL FEL-WSHIP OF METHODIST MUSICIANS AFOMM) has come into being.

AFOMM was established by action of General Conference, is sponsored by the neral Board of Education, Division of the al Church, and operates through confer-e boards of education and jurisdictional rep-ntatives.

n the summer of 1955 nearly one hundred sicians from across the nation met at Estes k, Colorado to explore the possibilities of national organization. In July 1956 an or-izing committee reported to a nationally-rep-nted group at Williams Bay, Wisconsin, h the result that NAFOMM was "born." e hundred and ten persons signed the con-ution. Today there are almost one thousand mbers.

ccording to its constitution, the goals of FOMM are:

. to bind Methodist musicians together in fellowship and to promote the exchange of ideas, materials, and techniques, so that the quality of their work may redound to the glory of God;

. to contribute to the spiritual growth of children, youth, and adults by creating more interest in the total program of the church;

. to encourage the composition of new sacred music;

. to encourage the seminaries, universities, and colleges of The Methodist Church to place greater emphasis upon training in sacred music and worship;

. to co-operate in establishing national standards for music and musicians, in promoting workshops and conferences, and in advancing music generally in The Methodist Church.

From the creativity of many minds comes the lization of these objectives. The NAFOMM uncil has consultative members representing Commission on Worship, the Editorial and cal Church Divisions of the Board of Education, and The Methodist Publishing House. Within the council are full-time and part-time church musicians, ordained ministers, and university and seminary representatives. NAFOMM reaches out through its jurisdictional representatives to conference and district chairmen and on to the local church, and, through its committees, to every phase of music activity.

Let's look at what this organization has done in the three short years of its existence. This magazine is one example. Such a publication was among the original purposes of NAFOMM; it is now an official publication of The Methodist Church. Half of the contributors to this issue are NAFOMM'ers.

Standards for the certification of ministers of music were set up by the General Board of Education with NAFOMM's guidance. These standards are being constantly evaluated and improved. The certification committee, aided in its study by the conference boards of education, has developed an order of service for the consecration of ministers of music.

A philosophy of music in Christian education is being formulated by members of NAFOMM, the Division of the Local Church, the Editorial Division, the Division of Educational Institutions, and Abingdon Press. A committee of the Commission on Worship meets with NAFOMM representatives to study the role of music in worship. Our Methodist colleges, universities, and seminaries have asked NAFOMM for guidance in setting up curricula leading to bachelor's and master's degrees in church music. Committee work has been assigned in the areas of job analysis, code of ethics, funeral music, chanting, music rooms and equipment, memorials and long-range planning, and films and records. *A Wedding Manual* has already been published.

The Board of Education's curriculum committee recently authorized an audio-visual resource on *The Use of The Methodist Hymnal,* and NAFOMM is aiding in its preparation.

One of NAFOMM's most important functions is to establish training sessions for church musicians and others with music responsibilities in the local church. It provides leadership for workshops and institutes in co-operation with conference boards of education. We have had reports from more than fifty leadership training programs held during the spring and sum-

mer. Courses were offered for organists and pianists, church school workers, directors of adult, youth, and children's choirs, ministers, local church music committee members, directors of Christian education—courses in hymnody, music and worship, music in Christian education, folk and fellowship music, techniques, repertoire. Each workshop was tailored to meet the needs of the area it serves.

Several conferences in the Central Jurisdiction have outstanding training programs for music leadership. The *West Texas Conference* held institutes in four of their five districts, led by Dr. Bliss Wiant; Rev. W. J. Washington, the conference board executive secretary; and Professor Nathaniel Williams, head of the music department of Huston-Tillotson College in Austin, Texas. Dr. Frederick D. Hall, chairman of the division of music at Southern University, Baton Rouge, Louisiana, is director of the *New Orleans Area* institute on church music. Rev. Levi B. Miller, until recently executive secretary of the *Washington Conference* board of education, established a highly successful leadership training program there. The *St. Louis Area* pastors' school at Jefferson City, Missouri and the leadership school at *Little Rock,* Arkansas gave time to NAFOMM and music study.

Many schools not organized by NAFOMM call on its members for leadership. Dr. Glen Johnson, one of our most outstanding musicians, led the music section at the South Central Jurisdiction Board of Evangelism meeting at *Mt. Sequoyah* in August. Edith Lovell Thomas discussed music in the church school at the superintendents' convocation of the *Philadelphia Conference.* The *North-east Ohio Conference* used NAFOMM'ers in workshops at Mount Union and Baldwin-Wallace colleges.

Nineteen hundred and fifty-nine marks the first year for music institutes in several conferences. *Wyoming Conference* had an attendance of more than three hundred at workshops in each of the four districts. One hundred ten from both *Tennessee conferences* (Central and Southeastern jurisdictions) attended a workshop at Belmont Church, Nashville. *North Carolina* had 200 at its first workshop. Four area sub-committees administered workshops in each of the *Baltimore Conference* districts. The Ashland District church music clinic was a first for the *Kentucky Conference,* and plans are being made for clinics in the other six districts. With the organization of the *Virginia* Fellowship of Methodist Musicians (VIFOMM), a subsidiary of NAFOMM, enthusiasm there runs high. District superintendents and district VIFOMM representatives plan to make wo shops easily available for all churches. T *Oklahoma Conference* has designed a progra to meet the special needs of its various d tricts. We will report the high lights of the n tional conference of NAFOMM held in Dal last July in next month's MUSIC MINISTR

Early in October the *St. Louis Conferen* will hold a two-day NAFOMM workshop Grace Methodist Church, St. Louis, Misso directed by conference chairman, Robert McGill. The *Ohio Conference* music and w ship committee has plans for a conference-wi workshop at Maple Grove Church, Columb Ohio, October 23-24. Austin Lovelace, Edi Lovell Thomas, Wilbur Held, and Francis Joh son will lead the sessions. *North Dakota* begi its training program in church music Nove ber 9 at First Methodist Church in Fargo, by Bliss Wiant. The *Louisiana Conferen* workshop will be held at Rayne Memor Church in New Orleans, November 13-14.

All over the nation there is the need for enlightened church music program. One wo shop reveals the need for another; proble met and solved at one level clarify the pr lems of another level; representatives of o church agency find help from another agen the encouragement of fellow musicians a churchmen lends warmth to the endeavors individuals and groups. In NAFOMM we ha a common meeting ground.

Although primarily a laymen's moveme NAFOMM has the support of official Meth ism. Our bishops are honorary members a have aided the program in many ways. Exe tive secretaries of the conference boards of ed cation have co-operated in distributing inform tion and providing training opportunities. D trict superintendents and local pastors contin to give encouragement and guidance, and lo churches are adding financial support throu sustaining and contributing membershi Music leaders have joined the Fellowship active members; others, who are interested b who have no leadership responsibilities, ha joined as associate members.

Wherever there are Methodists, there music. Wherever there is music, there NAFOMM. Wherever there is NAFOM there can be YOU.

Address your request for NAFOMM memb ship information to: Dr. Bliss Wiant, P. Box 871, Nashville 2, Tennessee.

DEAR DR. WIANT:

Please send me additional inform tion regarding membership in t National Fellowship of Method Musicians.

_____

name

Our Loftiest Song

(*Continued from page 9*)

ropriate music. This should be done at the ction of the commission on education. The t serious objection raised by musicians as view with some alarm working in Christian cation is that "music standards will have to owered!"

hat the music of the junior department will irst match that of the junior choir is, of se, very doubtful. What is not in doubt, ever, is that in several years the entire or department will *be* the junior choir if music is properly integrated into the re- us growth of the child. Again, the entire F will in time become the youth choir.

is our loftiest song that both the poet and Scripture call upon us to sing. It is neither nvitation to musical snobbery, nor a mili- call to cleanse our chancels and classrooms all "unworthy musical expression," but er, it is a challenge to train ourselves as icians and relate ourselves as educators. y then do we honestly face up to the ideal resenting ourselves and our musical experi- s as worthy acts of service.

"Worship and thanks to Him belong,
Who reigns, and shall forever reign."

ncluded in the features

for NOVEMBER

"Establishing the Rhythm of the Chris- an Year" by Rev. David L. Taylor

"Recapturing Our Methodist Music leritage" by Rev. Walter N. Vernon

"The Soloist in Public Worship" by Dr. Lloyd Pfautsch

"Hanging of the Greens" by Robert C. Hailey

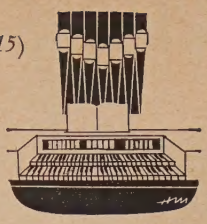
"The New-Old Recorder Returns to he Church" by Mrs. Martha Swearingen

The MUSIC SUPPLEMENT will pre- ent four excellent pieces for the Christ- nas season: "Child of the Sovereign Heart," a new, easy anthem by Austin Lovelace; "Hush! My Dear," a lovely lullaby by Robert Graham; "Fanfare for Christmas Day" by Martin Shaw; and "Rejoice and Be Merry," an English carol by Clifford Roberts. The Lovelace and Graham anthems are new releases of Abingdon Press.

The regular workshop departments will continue with the same writers.

Reviews

(*Continued from page 15*)



ADAGIO by Nancy L. Phillips, H. W. Gray—St. Cecelia Series ($ .75).

An unpretentious piece which creates a reverent, devotional atmosphere. Just enough dissonance to prevent it from being obvious or trite. The piece is a good study for the left hand, requiring quite a bit of finger substitution and/or thumbing by right hand from upper manual. An excellent study for young students.

AN ALBUM OF PRAISE, Oxford University Press ($1.75).

Pieces by Flor Peeters, Gordon Jacob, George Dyson, Norman Gilbert, Healy Willan, and Peter Hurford.

This collection by six fine composers is designed for festival or postlude use. The Peeters piece is an excellent one, but the Jacob suffers from an over-use of melodic sequences. The Dyson is characterized by a strong rhythmic verve and is judiciously paced. Norman Gilbert's work is an excellent development of two basic motifs and is moderately easy. The pomp and ceremony which characterize a great English festival is proclaimed by Healy Willan, and Peter Hurford has written a short, brilliant Allegro that is slightly more difficult than the others because of the tempo.

The album is well worth the very moderate cost and should be appealing to the organist seeking short pieces of medium difficulty with a festival flourish.

Music for Primaries

(*Continued from page 23*)

correlate with the material being studied: imaginary bell ringing; walking, skipping, running to church or home; playing imaginary games with friends, such as swinging, or see-sawing. With a little encouragement, songs to accompany these actions can be created by the children themselves. These primary age folk are still much like the little child who makes up his own songs about everything that interests him. Let us encourage them to keep and develop this ability.

WHO'S WHO *in Music Ministry*

1

1. THE REV. WILLIAM K. BURNS, minister of music and Christian educatio at Morrow Memorial Methodist Church, Maplewood, New Jersey, is Nort eastern jurisdictional representative on the NAFOMM Council. Before a suming his present position, Mr. Burns was on the faculty at Drew Theologic Seminary.
2. DR. KENNETH M. PLUMMER is professor of Religion at West Virginia Wesleya College. He holds the Ph.D. degree from the University of Chicago and is gifted amateur musician.
3. MURIEL ALFORD (Mrs. Richard R. Alford) is director of Christian educatio and children's choirs at First Methodist Church, Glendale, California, wher her husband is minister of music. She is an experienced lecturer, worksho leader, festival director, and contributor to periodicals.

2

4. EVERETT JAY HILTY is professor of Organ and Church Music at the Un versity of Colorado. He is known nationally as teacher, recitalist, and lecture and has appeared on convention programs of almost every national musi association. He has contributed to at least five leading journals in the fiel of church music.
5. THE REV. CARLTON R. YOUNG has recently joined the staff of Abingdo Press as director of church music.
6. JEAN S. WATKINS (Mrs. William W. Watkins) is corresponding secretary NAFOMM and editor of NAFOMM News Notes. A former member of Le Sowerby's choir in Chicago, she is currently minister of music in the Fir Methodist Church of Fairmont, West Virginia.

3

7. DR. AUSTIN C. LOVELACE has appeared in recitals and workshops in least twenty-four states and has sixty-five anthems in print. He is past pres dent of NAFOMM and is presently minister of music at First Methodist Churc Evanston, Illinois, and associate professor of Church Music at the Garre Biblical Institute.
8. DR. GEORGE LYNN, nationally known choral director, organist, lecturer, edito and composer is our first new music contributor. (See MUSIC SUPPLEMENT A graduate of Westminster Choir College, he served for several years on it faculty. He is currently organist-director at St. Thomas Episcopal Church i Denver, Colorado. His major compositions include operas, string quartets, an several pieces for chorus and orchestra. His choral works appear in th catalogues of thirteen publishers.

4

9. DR. PHILIP S. WATTERS is minister of the Washington Square Methodi Church in New York City. An eminent authority on hymns, he is past pres dent of the Hymn Society of America and has served as a member of th Committee on Worship of the Federal Council of Churches and on the facult of Drew Theological Seminary.
10. MRS. MADELINE D. INGRAM is chairman of the Division of Fine Arts, Lynch burg College, and minister of music at Memorial Methodist Church, Lynch burg, Virginia. She is a recognized authority on music in Christian educatio and her book, ***Organizing and Directing Children's Choirs,*** has recently bee published by Abingdon Press.

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